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**CARL FISCHER'S**

New and Revised Edition  
OF  
CELEBRATED  
**TUTORS.**



**BANJO**

**CARL FISCHER,**

BOSTON.

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LONDON.


NEW YORK.

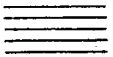
PARIS.


LEIPZIG.

## RUDIMENTS OF MUSIC

Before the student can commence to play any instrument it is necessary that he should be acquainted with the rudiments of musical *Notation*.

The signs, which indicate pitch and duration of a musical sound, are called *Notes* figured thus:  etc.

They are named after seven letters of the alphabet; C. D. E. F. G. A. B. and are written on, between, above or below five parallel lines,  called the *Stave*, the names of which are determined by *Clefs*, placed on different lines.

For this instrument, only the treble or G clef  is used, which is placed on the second line.

The names of the notes on the five lines are:



of the four spaces  
between the lines:



of the two above and below the lines



These eleven notes are insufficient to indicate the full compass of Sounds in use.

*Ledger* lines have therefore to be added, above and below the stave in order to signify higher and deeper sounds.

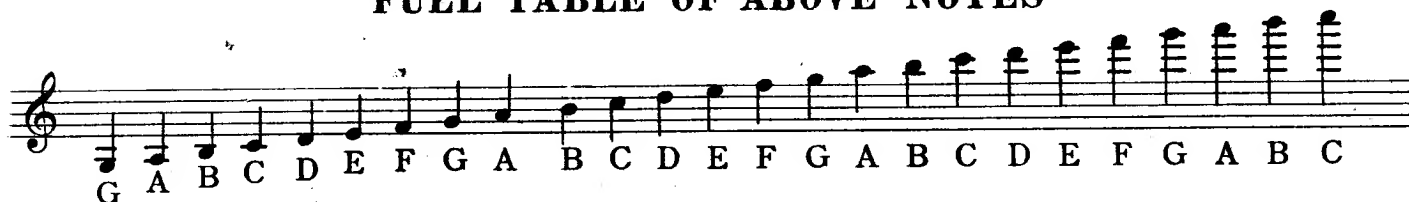
Notes of the ledger lines above the stave



Notes of the ledger lines below the stave



### FULL TABLE OF ABOVE NOTES



### DURATION OF NOTES

Notes may be of longer or shorter *Duration* which is shown by the peculiar form of each note.

Forms of different notes



*Whole note;*

*Half note;*

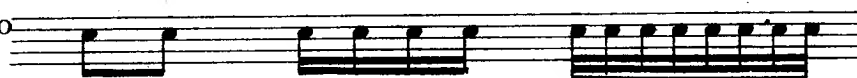
*Quarter note;*

*Eighth note;*

*Sixteenth note;*

*Thirtysecond note.*

The latter three kinds may also be written in combination thus:

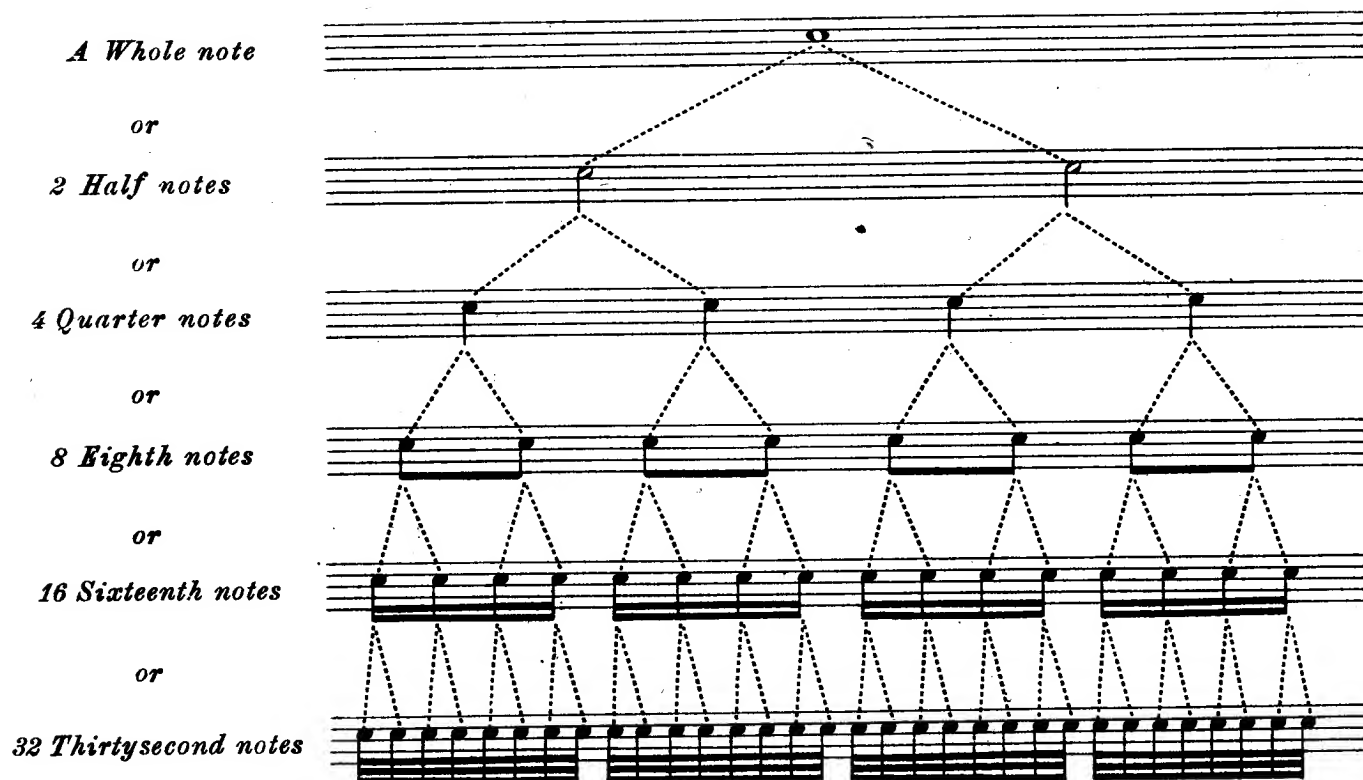


*Eighth notes;*

*Sixteenth notes;*

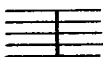

*Thirtysecond notes.*

# COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES



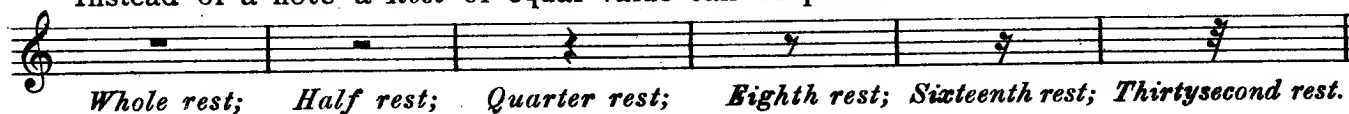
## BARS

Notes are systematically arranged into *bars*, marked by one or two lines drawn across the stave.

One line  is placed after each bar and each bar contains the same number or value of notes, and each bar must last precisely the same length of time. The end of a part of a composition is marked with two lines or a double bar, and if either two or four dots are found by the side of the double bar thus:  the whole part from the preceding double bar, or if there is no earlier double bar then from the beginning of the piece, is to be played again. This is called a *Repeat*.

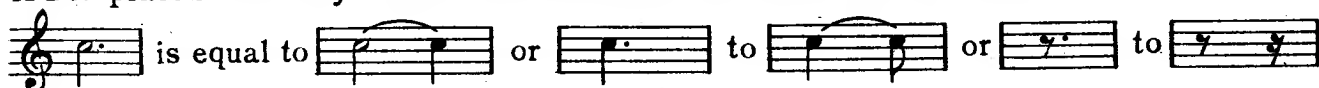
## RESTS

Instead of a note a *Rest* of equal value can be placed.



## DOTS


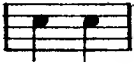
A *Dot* placed after any note or rest increases its value one half, thus:





Two dots placed after a note or rest increase its value one half and a quarter or  like  etc.

## TRIPLETS, DOUBLE TRIPLETS AND GROUP

Triplets are marked by a 3 being put over a group of three notes. Double Triplets are marked by a 6 being placed over a group of six notes. Three quarter notes marked

thus  must be played in the same time as two quarter notes  not so

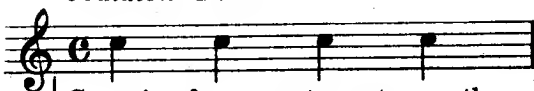
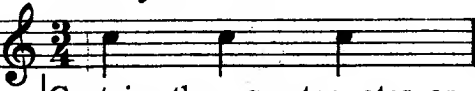
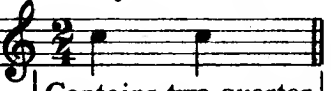
marked; or six eighth notes  in the time of four eighth notes  not

so marked. There are also groups of five  seven  and nine

notes  etc.


## TIME

In order to know how many quarter notes, eighth notes or sixteenth notes a bar contains, special figures are placed at the beginning of a movement.

<i>Common Time</i>	<i>Three-four Time</i>	<i>Two-four Time</i>
		
Contains four quarter notes or the same value in longer or shorter notes or rests, and four (1, 2, 3, 4,) must be counted in a bar.	Contains three quarter notes or the same value in longer or shorter notes or rests, and three (1, 2, 3,) must be counted in a bar.	Contains two quarter notes etc., and two (1, 2,) must be counted.

## TABLE OF TIMES

<i>Single Common Times</i>	<i>Compound Common Times</i>	<i>Single Triple Times</i>	<i>Common Triple Times</i>
			
			
			

When a line is drawn through the C thus: , which is called alla breve, two is counted in a bar.



## SCALES

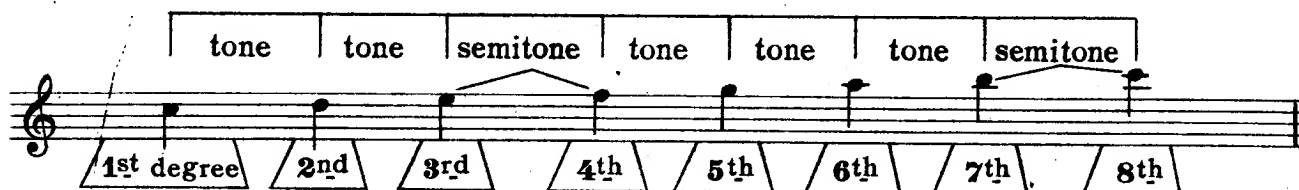
The ladder-like succession of eight sounds, starting from any note and ascending or descending by tones and semitones in regular order, is called a *Scale*, and each note of a scale is called a *Degree*.

Between these eight degrees there are seven intervals or distances, five of which are tones, and two semitones.

There are two principal kinds of scales, termed *Major* and *Minor*, whose ascension or descension is diatonic: i. e. in tones and semitones, and a third kind, whose ascension and descension is chromatic: i. e. only in semitones.

For the present, only the *Major* scale will be discussed. In the *Major* scale the semitones are situated between the third and fourth and the seventh and eighth degrees of the scale.

### EXAMPLE



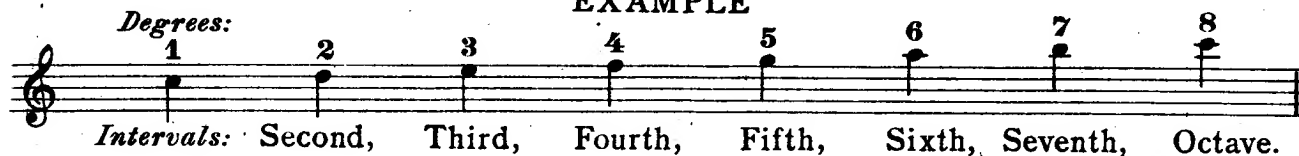
Each diatonic scale derives its name from the name of the note on the first degree or the *root*.

There are twelve major and twelve minor scales; but not to burden the student with their combination at present, only the scale of C will be given.

The distance from one note to another is called an *Interval*. Two notes placed on the same degree do not produce any interval, they are said to be in *Unison*.

The intervals are named: the Second, the Third, the Fourth, the Fifth, the Sixth, the Seventh, the Octave, etc.

### EXAMPLE



## SHARPS

A scale may be formed on any note, but in order to produce semitones between the third and fourth and seventh and eighth degrees in any order but the scale of C major, it is required to employ certain characters, which raise degrees, or restore the pitch of any note in the scale.

One of these characters is called a sharp ( $\sharp$ ), which, when prefixed to a note raises it a half tone.

The number of sharps employed in a scale depends upon which note the scale is founded.

The sharps succeed each other in the following order:



Thus it will be seen that if one sharp is employed it must be prefixed to F, consequently all F's in that piece must be raised half a tone. When two sharps are employed all F's and C's must be raised, and when three sharps are employed all F's, C's and G's must be raised and so on.

### TABLE OF SIGNATURES OF SHARP KEYS

*Number of Sharps:*



*Names of the Keys:*

### FLATS

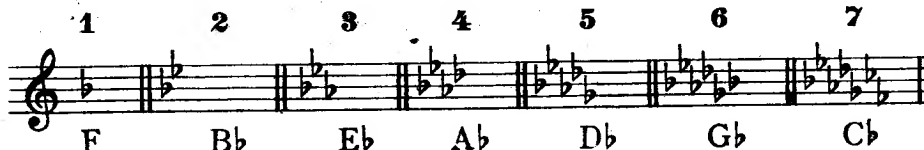
A flat (b) prefixed to a note lowers it half a tone. The flats succeed each other in the following order:



The same rule concerning signatures as with sharps is to be observed here.

### TABLE OF SIGNATURES OF FLAT KEYS

*Number of Flats:*



*Names of the Keys:*

## THE MINOR SCALES

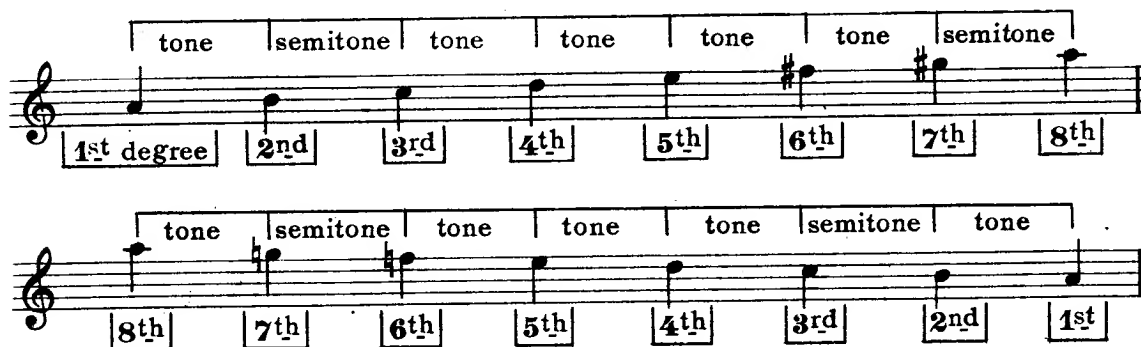
Every major scale has its relative minor, the root of which is to be found on the sixth degree of the major scale. Both scales bear the same signature. There are two kinds of minor scales, the *harmonic* and the *melodic* form.

### THE MELODIC MINOR SCALE

The ascending of the *melodic minor* scale differs from the descending, the former having its sixth and seventh degree raised by *accidentals not essential to the key*. In the ascending, semitones are situated between the second and third and the seventh and eighth degrees, and in the descending between the sixth and fifth and the third and second degrees.

#### SCALE OF A MINOR

*Without Signature; Relative to C major.*



#### TABLE OF MINOR KEYS WITH THEIR RELATION TO MAJOR

A minor	E minor	B minor	F# minor	C# minor	G# minor	D# minor	A# minor
C major	G major	D major	A major	E major	B major	F# major	C# major
D minor	G minor	C minor	F minor	Bb minor	Eb minor	Ab minor	
F major	Bb major	Eb major	Ab major	Db major	Gb major	Cb major	

### THE HARMONIC MINOR SCALE





The Harmonic Minor Scale differs from the Melodic, as only its 7th degree is raised by an accidental, which remains, whether ascending or descending.

#### SCALE OF A MINOR





## THE NATURAL ♮

In order to restore a note which has been raised by a sharp # or lowered by a flat ♭, a *Natural* ♮ is employed which restores it to its natural pitch.



Thus  F raised by a sharp is restored by the natural  to its original sound.  
or  B flat to  B natural.

## THE DOUBLE SHARP x

By prefixing a double sharp x to a note the same must be raised a whole tone.

Thus F double sharp  will sound like G natural 

## THE DOUBLE FLAT bb

A double flat bb prefixed to a note depresses the note a whole tone. Thus  Bbb  
(double flat) will sound like A natural 

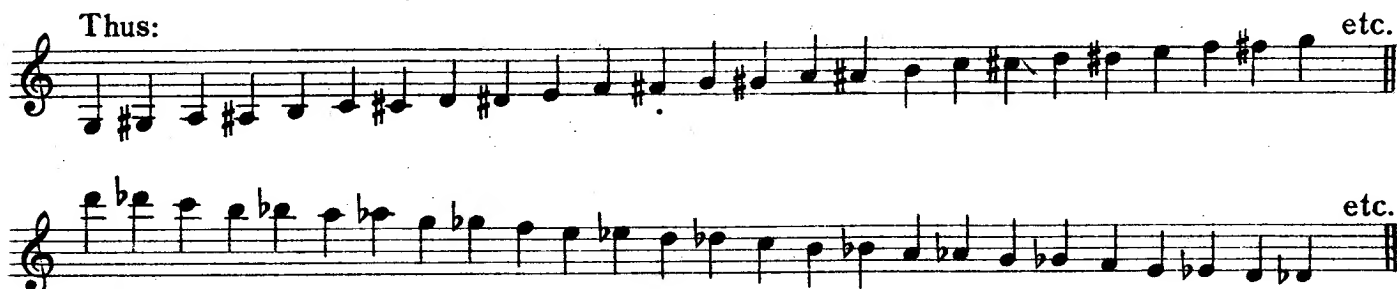
## THE PAUSE ◡

A Pause ◡ placed over a note, means that the note can be sustained to an indefinite length at the performer's pleasure; the counting being interrupted.




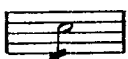
## THE CHROMATIC SCALE

Consists of a succession of semitones, which, in ascending are designated by sharps, and in descending by flats.

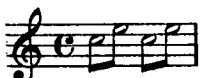





## ABBREVIATIONS

Abbreviations are employed in written music to avoid repetitions of a single note or passage.

Thus instead of writing four eighth notes:  a half note marked with a thick line:  will indicate the same.

Or  for  or  for  or  for  etc.

and  for  Or instead of repeating a bar alike a sign marked thus  is used:  etc.

## TRANSPOSITION OF THE KEYS

When C is taken as 1, the scale or key is said to be in its natural position; but either of the other letters may be taken as 1, in which case the scale is said to be *transposed*. As 1 is the basis of the scale, the foundation on which it rests, so the letter which is taken for this sound is called the *Key-note*. Thus, if the scale be in its natural position, it is said to be in the key of C; if G be taken as 1, the scale is in the key of G; if D be taken as 1, the scale is in the key of D; and so on with the rest of the seven letters; which ever letter is taken as 1, that letter becomes the key-note of the scale.

In transposing the scale, the order of the intervals or tones and semitones, must be preserved. Thus, the interval must always be a *tone* from 1 to 2, a *tone* from 2 to 3, a *semitone* from 3 to 4, a *tone* from 4 to 5, a *tone* from 5 to 6, a *tone* from 6 to 7 and a *semitone* from 7 to 8. The interval from one letter to another letter is also the same and cannot be changed, thus it is always a *tone* from C to D, and from D to E, a *semitone* from E to F, a *tone* from F to G, from G to A, from A to B, and a *semitone* from B to C. In the transposition of the scale therefore it becomes necessary to introduce sharps and flats, or to substitute sharped or flatted letters for the natural letters, so as to preserve the proper order of the intervals.

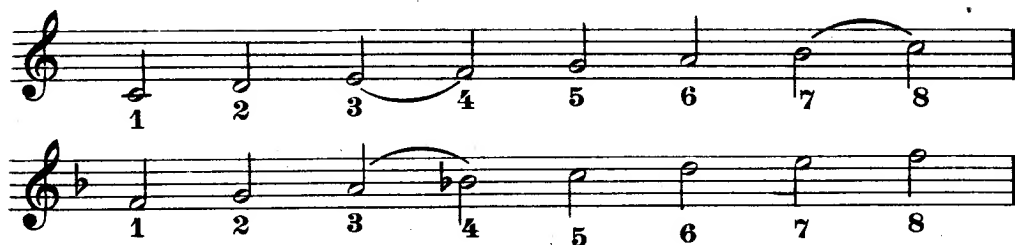
First transposition by sharps from C to G, a fifth higher, or a fourth lower.



The same method is followed in the transpositions by sharps, viz: the fifth above or the fourth below is taken as 1 of a new key in every succeeding transposition and an additional sharp will be required in every succeeding transposition.

To transpose the scale by flats, we take the fourth (instead of the fifth) of every new scale. F is the fourth of C; hence it is 1 of the new scale (key of F.) The order of intervals must be the same in the flat key as in the sharp; hence the B must be made flat.

Transposition by Flats from C to F, a fourth higher or a fifth lower.



## DIFFERENT SHADES OF TONE

*p* means: *piano*, soft

*pp* means: *pianissimo*, very soft

*f* means: *forte*, loud

*ff* means: *fortissimo*, very loud

*mf* means: *mezzoforte*, moderately loud

*cresc.* or  $\text{<}$  means *crescendo*, increasing the sound


*dim. decresc.* or  $\text{>}$  means *diminuendo*, *decrescendo*, diminishing the sound

*sf*, *rf* or  $\text{>}$  means *sforzando*, *rinforzando*, sharply accentuated

*fp* means: *forte-piano*, loud and immediately soft again

## GRACES, EMBELLISHMENTS OR ORNAMENTS OF MELODY

### THE APPOGGIATURA

The appoggiatura is a grace note placed above or below a principal note. When it is placed above, it is always at the interval of either a tone or a semitone. When it is placed below the principal note it should always be at the interval of a semitone. When the appoggiatura is written so  the value of it is one half of the following note.

When crossed by a small line, thus:  its value is but one fourth of the note that follows it.

### EXAMPLES



There is also a double appoggiatura which is composed of two grace notes placed: the first, one degree below the principal note, and the second, one degree above.

Written thus:

EXAMPLE.

Played thus:



## THE GRUPPETTO OR TURN

Is composed of three grace notes placed between or after a principal note. The turn is marked thus:  $\infty$ . A small sharp placed under some of the signs thus:  $\sharp\infty$  indicates that the lowest of the three grace notes is sharpened. Should the sharp be placed above the sign thus  $\sharp\infty$ , the upper grace note must be sharpened; or in case of a sharp above and below the sign  $\sharp\infty$ , the upper and lower grace note must be sharpened. The same rule applies to flats, only that the grace notes must be lowered half a tone in that case.

### EXAMPLES

As written

As played

With sharps and flats

## THE PASSING SHAKE

The passing shake, often written thus  $\omega$ , must be played quick and round in the following manner:

As written

As played

## THE SHAKE

The shake or trillo, marked thus  $\text{tr}$  consists in the alternate repetition of the note marked, with the note in the next degree above it.

### EXAMPLE

As written

As played

Chain of Shakes

# List of the Principal Words used in Modern Music

## With their Abbreviations and Explanations

<b>A.</b> . . . . .	to, in or at; <i>a tempo</i> , in time	<b>Mezzo-piano (mp)</b> . . . . .	Moderately soft
<b>Accelerando (accel.)</b> . . . . .	Gradually increasing the speed	<b>Minore</b> . . . . .	Minor Key
<b>Accent</b> . . . . .	Emphasis on certain parts of the measure	<b>Moderato</b> . . . . .	Moderately. <i>Allegro moderato</i> , moderately fast
<b>Adagio</b> . . . . .	Slowly leisurely	<b>Molto</b> . . . . .	Much; very
<b>Ad libitum (ad lib.)</b> . . . . .	At pleasure; not in strict time	<b>Morendo</b> . . . . .	Dying away
<b>A due (a 2)</b> . . . . .	To be played by both instruments	<b>Mosso</b> . . . . .	Equivalent to rapid. <i>Piu mosso</i> , quicker
<b>Agitato</b> . . . . .	Restless, with agitation	<b>Moto</b> . . . . .	Motion. <i>Con moto</i> , with animation
<b>Al or Alla</b> . . . . .	In the style of	<b>Non</b> . . . . .	Not
<b>Alla Marcia</b> . . . . .	In the style of a March	<b>Notation</b> . . . . .	The art of representing musical sounds by means of written characters
<b>Allegretto</b> . . . . .	Diminutive of <i>allegro</i> ; moderately fast, lively; faster than <i>andante</i> ; slower than <i>allegro</i>	<b>Obbligato</b> . . . . .	An indispensable part
<b>Allegro</b> . . . . .	Lively; brisk, rapid	<b>Opus (Op.)</b> . . . . .	A work
<b>Allegro assai</b> . . . . .	Very rapidly	<b>Ossia</b> . . . . .	Or; or else. Generally indicating an easier method
<b>Amoroso</b> . . . . .	Affectionately	<b>Ottava (8va)</b> . . . . .	To be played an octave higher
<b>Andante</b> . . . . .	In moderately slow time	<b>Pause</b> (☞) . . . . .	The sign indicating a pause or rest.
<b>Andantino</b> . . . . .	Diminutive of <i>andante</i> ; strictly slower than <i>andante</i> , but often used in the reverse sense	<b>Perdendosi</b> . . . . .	Dying away gradually
<b>Anima, con</b> { . . . . .	With animation	<b>Piacere, a</b> . . . . .	At pleasure
<b>Animato</b> . . . . .		<b>Pianissimo (pp)</b> . . . . .	Very softly
<b>A piacere</b> . . . . .	At pleasure; equivalent to <i>ad libitum</i>	<b>Piano (p)</b> . . . . .	Softly
<b>Appassionato</b> . . . . .	Impassioned	<b>Piu</b> . . . . .	More
<b>Arpeggio</b> . . . . .	A broken chord	<b>Piu Allegro</b> . . . . .	More quickly
<b>Assai</b> . . . . .	Very; <i>Allegro assai</i> , very rapidly	<b>Piu tosto</b> . . . . .	Quicker
<b>A tempo</b> . . . . .	In the original tempo	<b>Poco or un poco</b> . . . . .	A little
<b>Attacca</b> . . . . .	Attack or begin what follows without pausing	<b>Poco a poco</b> . . . . .	Gradually, by degrees; little by little
<b>Barcarolle</b> . . . . .	A Venetian boatman's song	<b>Poco piu mosso</b> . . . . .	A little faster
<b>Bis</b> . . . . .	Twice, repeat the passage	<b>Poco meno</b> . . . . .	A little slower
<b>Bravura</b> . . . . .	Brilliant; bold; spirited	<b>Poco piu</b> . . . . .	A little faster
<b>Brillante</b> . . . . .	Showy, sparkling, brilliant	<b>Poi</b> . . . . .	Then; afterwards
<b>Brio, con</b> . . . . .	With much spirit	<b>Pomposo</b> . . . . .	Pompous; grand
<b>Cadenza</b> . . . . .	An elaborate, florid passage introduced as an embellishment	<b>Prestissimo</b> . . . . .	As quickly as possible
<b>Cantabile</b> . . . . .	In a singing style	<b>Presto</b> . . . . .	Very quick; faster than <i>Allegro</i>
<b>Canzonetta</b> . . . . .	A short song or air	<b>Primo (1mo)</b> . . . . .	The first
<b>Capriccio a</b> . . . . .	At pleasure, <i>ad libitum</i>	<b>Quartet</b> . . . . .	A piece of music for four performers.
<b>Cavatina</b> . . . . .	An air, shorter and simpler than the aria, and in one division, without <i>Da Capo</i>	<b>Quasi</b> . . . . .	As if; in the style of
<b>Chord</b> . . . . .	The harmony of three or more tones of different pitch produced simultaneously	<b>Quintet</b> . . . . .	A piece of music for five performers
<b>Coda</b> . . . . .	A supplement at the end of a composition	<b>Rallentando (rall.)</b> . . . . .	Gradually slower
<b>Col or con</b> . . . . .	With	<b>Replica</b> . . . . .	Repetition. <i>Senza replica</i> , without repeats
<b>Crescendo (cresc.)</b> . . . . .	Swelling; increasing in loudness	<b>Rinforzando</b> . . . . .	With special emphasis
<b>Da or dal</b> . . . . .	From	<b>Ritardando (rit.)</b> . . . . .	Gradually slower and slower
<b>Da Capo (D. C.)</b> . . . . .	From the beginning	<b>Risoluto</b> . . . . .	Resolutely; bold; energetic
<b>Dal Segno (D. S.)</b> . . . . .	From the sign	<b>Ritenuto</b> . . . . .	In slower time
<b>Decrescendo (decresc.)</b> . . . . .	Decreasing in strength	<b>Scherzando</b> . . . . .	Playfully; sportively
<b>Diminuendo (dim.)</b> . . . . .	Gradually softer	<b>Secondo (2do)</b> . . . . .	The second singer, instrumentalist or part
<b>Divisi</b> . . . . .	Divided, each part to be played by a separate instrument	<b>Segue</b> . . . . .	Follow on in similar style
<b>Dolce (dol.)</b> . . . . .	Softly; sweetly	<b>Semplice</b> . . . . .	Simply; unaffectedly
<b>Dolcissimo</b> . . . . .	Very sweetly and softly	<b>Senza</b> . . . . .	Without. <i>Senza sordino</i> without mute
<b>Dominant</b> . . . . .	The fifth tone in the major or minor scale	<b>Sforzando (sf)</b> . . . . .	Forcibly; with sudden emphasis
<b>Duet or Duo</b> . . . . .	A composition for two performers	<b>Simile or Simili</b> . . . . .	In like manner
<b>E</b> . . . . .	And	<b>Smorzando (smorz)</b> . . . . .	Diminishing in sound. Equivalent to <i>Morendo</i>
<b>Elegante</b> . . . . .	Elegant, graceful	<b>Solo</b> . . . . .	For one performer only. <i>Soli</i> ; for all
<b>Energico</b> . . . . .	With energy, vigorously	<b>Sordino</b> . . . . .	A mute. <i>Con sordino</i> , with the mute
<b>Enharmonic</b> . . . . .	Alike in pitch, but different in notation	<b>Sostenuto</b> . . . . .	Sustained; prolonged.
<b>Espressivo</b> . . . . .	With expression	<b>Sotto</b> . . . . .	Below; under. <i>Sotto voce</i> , in a subdued tone
<b>Finale</b> . . . . .	The concluding movement	<b>Spirito</b> . . . . .	Spirit. <i>con Spirito</i> with spirit
<b>Fine</b> . . . . .	The end	<b>Staccato</b> . . . . .	Detached; separate
<b>Forte (f)</b> . . . . .	Loud	<b>Stentando</b> . . . . .	Dragging or retarding the tempo
<b>Forte-piano (fp)</b> . . . . .	Accent strongly, diminishing instantly to piano	<b>Stretto or stretta</b> . . . . .	An increase of speed. <i>Piu stretto</i> faster
<b>Fortissimo (ff)</b> . . . . .	Very loud	<b>Subdominant</b> . . . . .	The fourth tone in the diatonic scale
<b>Forzando (fz &gt;)</b> . . . . .	Indicates that a note or chord is to be strongly accented	<b>Syncoption</b> . . . . .	Change of accent from a strong beat to a weak one.
<b>Forza</b> . . . . .	Force of tone	<b>Tacet</b> . . . . .	"Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question.
<b>Fuoco, con</b> . . . . .	With fire; with spirit	<b>Tempo</b> . . . . .	Movement; rate of speed.
<b>Giocoso</b> . . . . .	Joyously; playfully	<b>Tempo primo</b> . . . . .	Return to the original tempo.
<b>Giusto</b> . . . . .	Exact; in strict time	<b>Tenuto (ten.)</b> . . . . .	Held for the full value.
<b>Grandioso</b> . . . . .	Grand; pompous; majestic	<b>Thema or Theme</b> . . . . .	The subject or melody.
<b>Grave</b> . . . . .	Very slow and solemn	<b>Tonic</b> . . . . .	The key-note of any scale.
<b>Grazioso</b> . . . . .	Gracefully	<b>Tranquillo</b> . . . . .	Quietly.
<b>Harmony</b> . . . . .	In general, a combination of tones, or chords, producing music	<b>Tremolando, Tremolo</b> . . . . .	A tremulous fluctuation of tone.
<b>Key note</b> . . . . .	The first degree of the scale, the tonic	<b>Trio</b> . . . . .	A piece of music for three performers.
<b>Largamente</b> . . . . .	Very broad in style	<b>Triplet</b> . . . . .	A group of three notes to be performed in the time of two of equal value in the regular rhythm.
<b>Larghetto</b> . . . . .	Slow, but not so slow as <i>Largo</i> ; nearly like <i>Andantino</i>	<b>Troppo</b> . . . . .	Too; too much. <i>Allegro, ma non troppo</i> , not too quickly.
<b>Largo</b> . . . . .	Broad and slow; the slowest tempo-mark	<b>Tutti</b> . . . . .	All; all the instruments.
<b>Legato</b> . . . . .	Smoothly, the reverse of <i>staccato</i>	<b>Un</b> . . . . .	A, one, an.
<b>Ledger-line</b> . . . . .	A small added line above or below the staff	<b>Una corda</b> . . . . .	On one string.
<b>Lento</b> . . . . .	Slow, between <i>Andante</i> and <i>Largo</i>	<b>Variatione</b> . . . . .	The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments.
<b>Lo stesso tempo</b> . . . . .	In the same time, (or tempo)	<b>Veloce</b> . . . . .	Quick, rapid, swift.
<b>Loco</b> . . . . .	In place. Play as written, no longer, an octave higher or lower	<b>Vibrato</b> . . . . .	A wavering tone-effect, which should be sparingly used.
<b>Ma</b> . . . . .	But	<b>Vivace</b> . . . . .	With vivacity; bright; spirited.
<b>Ma non troppo</b> . . . . .	Lively, but not too much so	<b>Vivo</b> . . . . .	Lively; spirited.
<b>Maestoso</b> . . . . .	Majestically; dignified	<b>Volti Subito V.S.</b> . . . . .	Turn over quickly.
<b>Maggiore</b> . . . . .	Major Key		
<b>Marcato</b> . . . . .	Marked		
<b>Meno</b> . . . . .	Less		
<b>Meno mosso</b> . . . . .	Less quickly		
<b>Mezzo</b> . . . . .	Half; moderately		



# Instructions For The Banjo.

11<sup>B</sup>

## MANNER OF HOLDING THE BANJO.

Sit upright and rest the rim of the Banjo on the right thigh, pressing the upper part lightly to the breast with the fore-arm. Support the neck in the hollow of the left hand between the the first finger and thumb and curve the fingers so that the tips can be used in pressing the strings to the finger board.

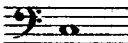
## THE RIGHT HAND.

Rest the wrist or fore-arm upon the rim, a few inches from the tail-piece, with the fingers over the strings, a little in front of the bridge. Pick the first string (1<sup>st</sup> Str.) with the second finger, the second string (2<sup>nd</sup> Str.) with the first finger, the thumb being used to pick the third, fourth and fifth strings, (3<sup>rd</sup> Str. 4<sup>th</sup> Str. 5<sup>th</sup> Str.) This is the rule in all playing, except in chords of four or more notes, when the third finger also is used.

## THE LEFT HAND.

The following figures indicate the fingers to be used to stop the strings. 0, open; 1, first finger; 2, second finger; 3, third finger; 4, fourth finger.

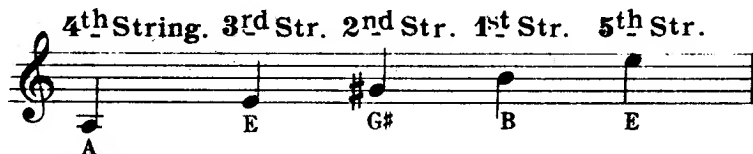
## HOW TO TUNE THE BANJO.

\*Tune the 4<sup>th</sup> string to this C  on the piano.

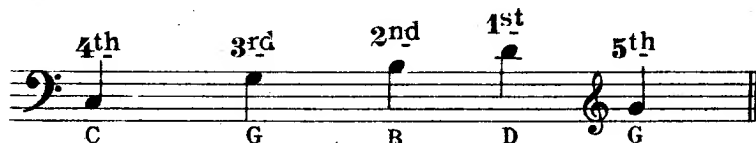
Stop the 4<sup>th</sup> string at the 7<sup>th</sup> fret and tune the 3<sup>rd</sup> string in unison.

"	"	3 <sup>rd</sup>	"	"	"	4 <sup>th</sup>	"	"	"	"	2 <sup>nd</sup>	"	"	"
"	"	2 <sup>nd</sup>	"	"	"	3 <sup>rd</sup>	"	"	"	"	1 <sup>st</sup>	"	"	"
"	"	1 <sup>st</sup>	"	"	"	5 <sup>th</sup>	"	"	"	"	5 <sup>th</sup>	"	"	"

After the Banjo has been tuned as above, the open string should read as follows:



and correspond with the following notes on the piano:



NOTE: To play pieces marked 4<sup>th</sup> to B, tune Bass (4<sup>th</sup>) string one octave lower than first string (B).  
\*Banjo Pitch-pipes, set of five joined together can be obtained from the publisher of this Method..

# General Remarks.

## Frets are used as a Guide to Fingering.

When there are no frets, they may be marked with a pencil, by dividing the distance from the Nut to the Bridge in eighteen equal parts for the first fret; divide again the remaining distance in eighteen equal parts for the second fret, and keep on thus dividing the distance from the last fret for the number of frets required.

## The Bridge.

The Bridge, should be placed back of the centre of the head near the tailpiece, and notched for the strings a convenient distance apart so that the fingers may easily command them, let it be cut down as low as possible so that the fingers may press firmly upon the finger-board without exertion.

## Tone Quality.

The finger-nails, have a great deal to do with the tone quality on playing the Banjo. The finger-nails of the right hand particularly should be allowed to grow sufficiently long, to allow the nail to project a trifle beyond the fleshy part of the finger. A fleshy finger, with the nails cut close, will produce a dull tone; as if the string was dampened, or picked with a piece of cork, or some other soft substance; but, when the nail projects sufficiently, it holds the flesh in place, and when the finger leaves the string, the vibrations are crisp and clear. The finger-nails of the left hand should, at all times be cut close.

## Banjo Strings.

They should be of gut, except the bass string: Which should be of silk covered with wire. It sometimes occurs, that strings are false in tone, and cannot be detected until they are placed upon the instrument. If a string, fingered at the 12<sup>th</sup> fret, produces a tone an octave higher, than when played open, the string is true. If the strings are sharp or flat when fingered at the 12<sup>th</sup> fret, it indicates that the bridge is not in a correct position, and it should be shifted forward or backward from the tailpiece. It is often the case, that a player may be inclined to think that the finger-board is not correctly fretted when it is really the fault of the strings. Old strings should be replaced with new ones quite frequently, as perfect strings will become false with constant use.

## How to Practice.

Practice very slowly at first, and when a passage can be played correctly increase the tempo (speed) to the proper degree of time.

If a mistake is made do not pass on, but repeat the passage from the beginning and continue doing so until it can be played correctly throughout.




If one or more measures are found more difficult than the other bars, practice them until they can be executed with ease, then practice the whole passage.

Let your motto be,

**PRACTICE UNTIL PERFECT.**

# SCALE OF A MAJOR (three sharps#.) THE NATURAL KEY OF THE BANJO.

	4th String.				3rd Str.		2nd Str.		1st Str.		5th Str.		1st Str.		A
Names of the Notes.	A	B	C#	D	E	F#	G#	A	B	C#	D	E	F#	G#	A
Left hand Fingers.															
Frets.	0	2	4	5	0	2	0	1	0	2	3	0	7	9	10

\*All notes to be made on the fifth String, are represented with a double crook  or  or .

## CHORDS IN THE KEY OF A MAJOR.

Frets.

## EXERCISES IN THE KEY OF A MAJOR.

Nº 1. Common time.

Nº 2.

Nº 3.

Nº 4.

Nº 5. Two-four time.

Nº 6.

14 No 7.



No 8. Six-eight time.



No 9.



No 10. Three-four time.



No 11.



VARIOUS STYLES OF ACCOMPANIMENTS  
IN THE KEY OF A MAJOR.

No 1. Common time.



No 2. Two-four time.



No 3. Six-eight time.



No 4. Three-four time.



No 5. Three-eight time.



# SCALE OF E MAJOR four sharps.

	3rd string	2nd string	1st string	5th str.	1st string	2nd string	3rd string
Frets.	0	2	0	1	0	2	4
Fingers.	0	2	0	1	0	2	4

\*Play D one fret higher than in the previous scale of A Major.

Chords in the Key of E Major.

## VARIOUS STYLES OF ACCOMPANIMENTS IN THE KEY OF E MAJOR.

Nº 1.

Nº 2.

Nº 3.

## EXERCISES IN THE KEY OF E MAJOR.

## SCALE OF D MAJOR (two sharps.)

Frets. 3 0 2 3 1 0 2 4 2 0 1 3 2 0 4  
Fingers. 4 0 2 3 1 0 2 4 2 0 1 3 2 0 4

\*Play D one fret higher same as in the previous scale of E major.

as in

### Chords in the Key of D major

## VARIOUS STYLES OF ACCOMPANIMENTS IN THE KEY OF D MAJOR.

No. 1.

No. 2.

No. 3.

## SCALE OF G MAJOR. (one sharp.)

Frets. 3 1 0 1 4 0 7 8 7 0 4 1 0 1 3  
Fingers. 3 1 0 1 3 0 1 2 1 0 3 1 0 1 3

## SCALE OF C MAJOR.

Frets. 3 4 0 1 3 1 0 1 0 1 3 1 0 4 3 1  
Fingers. 1 4 0 1 3 1 0 1 0 1 3 1 0 4 3 1

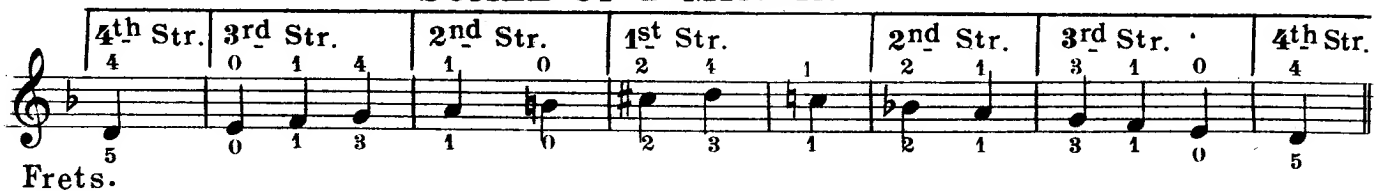
## SCALE OF F MAJOR (one flat ♭.)



## CHORDS IN THE KEY OF F MAJOR.



## SCALE OF D MINOR.



## CHORDS IN THE KEY OF D MINOR.



## CHROMATIC SCALE.

Ascending by Sharps.



Descending by Flats.



## THE BARRÉ.

The Barré is made by placing the first finger of the left hand across two or more strings at the same fret, the remaining fingers being left free to stop the Strings as required.

## THE TREMOLO.

This Movement is executed with the first finger of the right hand, which oscillates very rapidly over the string or strings intended to be struck, causing a continuous trill. Sustained notes are played in this way and some Melodies can be played, tremolo, Whilst the thumb at the same time plays an accompaniment upon the strings not in use for the Melody rendering a beautiful effect, In playing tremolo the third finger should be rested on the head of the banjo instead of the fourth.

## SCALE OF F# MINOR.

3rd String. 2d String. 1st String. 5 String. 1st String. 2d String. 3d String.

Frets. 2 0 1 0 2 4 6 7 0 3 2 0 1 0 2

Fingers. 2 0 1 0 2 1 3 4 0 4 2 0 1 0 2

## SCALE OF B MINOR.

4th String. 3rd String. 2d String. 1st String. 2d String. 3rd String. 4th String.

Frets. 2 4 5 0 2 0 2 0 1 3 2 0 5 4 2 2

Fingers. 2 2 4 0 2 0 2 0 1 3 2 0 4 2 2 2

## SCALE OF E MINOR.

3rd String. 2d String. 1st String. 5th String. 1st String. 2d String. 3rd String.

Frets. 0 2 3 1 0 2 4 0 3 1 0 1 3 2 0

Fingers. 0 2 3 1 0 2 4 0 4 1 0 1 3 2 0

## SCALE OF A MINOR.

4th String. 3rd String. 2d String. 3rd String. 4th String.

Frets. 0 2 3 5 0 2 0 1 3 1 0 5 4 3 2 0

Fingers. 0 2 2 4 0 2 0 1 3 1 0 4 2 2 2 0

## CHORDS IN THE MOST AVAILABLE KEYS.

## CHORDS IN THE KEY OF E MAJOR.

4th Pos. 5th Pos. 2nd Pos. 4th Pos. 5th Pos.

## CHORDS IN THE KEY OF A MAJOR.

7th Pos. 4th Pos. 9th Pos. 5th Pos. 2nd Pos. 7th Pos. 8th Pos.

## CHORDS IN THE KEY OF D MAJOR.

5th Pos. 1st Pos. 5th Pos. 3rd Pos. 7th Pos. 1st Pos. 5th Pos.



# CHORDS IN THE KEY OF G MAJOR.

3<sup>rd</sup> Pos. 3<sup>rd</sup> Pos. 1<sup>st</sup> Pos. 1<sup>st</sup> Pos. 1<sup>st</sup> Pos. 3<sup>rd</sup> Pos. 2<sup>nd</sup> Pos. 3<sup>rd</sup> Pos.

# CHORDS IN THE KEY OF C MAJOR.

3<sup>rd</sup> Pos. 5<sup>th</sup> Pos. 4<sup>th</sup> Pos. 5<sup>th</sup> Pos. 6<sup>th</sup> Pos. 3<sup>rd</sup> Pos.

# CHORDS IN THE KEY OF C# MINOR.

# CHORDS IN THE KEY OF F# MINOR.

9<sup>th</sup> Pos. 9<sup>th</sup> Pos. 9<sup>th</sup> Pos. 14<sup>th</sup> Pos. 8<sup>th</sup> Pos. 9<sup>th</sup> Pos.

# CHORDS IN THE KEY OF B MINOR.

2<sup>nd</sup> Pos. 7<sup>th</sup> Pos. 3<sup>rd</sup> Pos. 9<sup>th</sup> Pos. 7<sup>th</sup> Pos. 7<sup>th</sup> Pos. 5<sup>th</sup> Pos. 2<sup>nd</sup> Pos.

# CHORDS IN THE KEY OF E MINOR.

7<sup>th</sup> Pos. 7<sup>th</sup> Pos. 7<sup>th</sup> Pos. 7<sup>th</sup> Pos. 2<sup>nd</sup> Pos. 7<sup>th</sup> Pos.

# CHORDS IN THE KEY OF A MINOR.

## NANCY JANE.



## HARD TIME JIG.



## MISCHIEVOUS OFFSPRING.



## COMING THRO' THE RYE.



## YANKEE DOODLE.



## THE LOON'S DANCE.



## HOT CORN.



## LA CACHUCHA.



## WALK AROUND.



## JOHN BROWN, GLORY HALLELUJAH.



## SAILOR'S JIG.



## STAR SPANGLED BANNER.



## WHEN I WAS A LAD. Pinafore.



## SELF MADE KNIGHT. Billee Taylor.



## HEEL AND TOE POLKA.



## RUSSIAN MARCH.

16. 

## × × HORNPIPE.

17. 

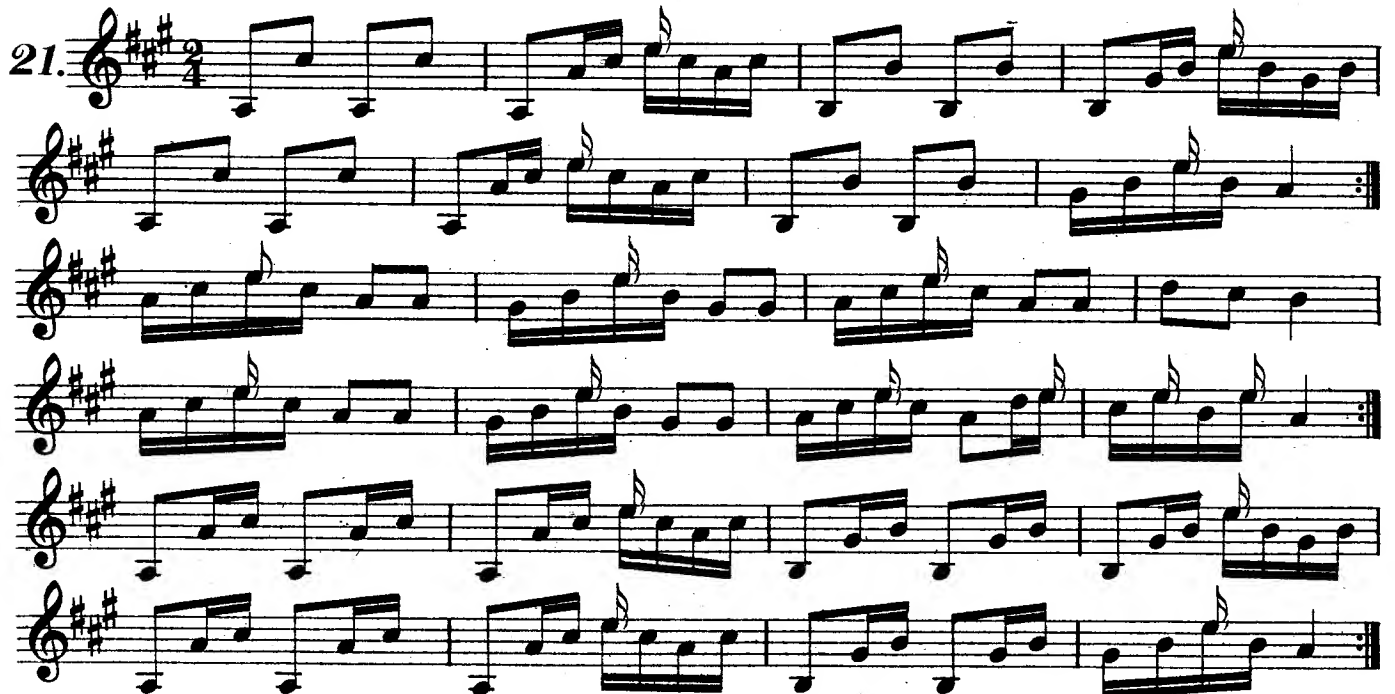
## KATY'S LETTER.

18. 

## HAIL TO THE CHIEF.



## GET OUT OF THE WILDERNESS.

HOT CORN N<sup>o</sup> 2.

## TIT WILLOW. Mikado.



## SWISS GUARD MARCH.



## POTOMAC THUNDER.





## STAR POLKA.

25.

## LITTLE SHAMROCK WALTZ.

26.

## SUNFLOWER DANCE.

27.

## JAPANESE YOUNG MAN. Patience.

28.

Four staves of music in G major (three sharps) and 6/8 time. The first staff begins with a treble clef and a key signature of three sharps. The melody is characterized by eighth and sixteenth notes, with some rests. The second staff continues the melody. The third and fourth staves provide harmonic accompaniment with chords and single notes. There are some '7' markings under the first staff, possibly indicating fingerings or specific notes.

## WASTE NOT, WANT NOT.

29.

Four staves of music in G major (three sharps) and common time (C). The first staff begins with a treble clef and a key signature of three sharps. The melody is composed of eighth and sixteenth notes. The second staff continues the melody. The third staff is labeled 'Chorus.' and features a more complex rhythmic pattern with dotted notes. The fourth staff continues the chorus melody.

## SAILORS' HORNPIPE.

30.

Four staves of music in G major (three sharps) and 2/4 time. The first staff begins with a treble clef and a key signature of three sharps. The melody is characterized by eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes. The second staff continues the melody. The third and fourth staves provide harmonic accompaniment with chords and single notes.

## LUCY NEAL.



## MAZOURKA.



## HAIL COLUMBIA.



## MARCIA SCHOTTISCHE.

34.

The musical score for 'Marcia Schottische' consists of six staves of music in G major (one sharp) and 2/4 time. Measures 34-39 are shown. The melody is characterized by eighth and sixteenth notes, often beamed together. There are several trills and grace notes. A first and second ending bracket appears at the end of measure 38. The piece concludes with a final chord in measure 39.

## OLD DAN TUCKER.

35.

The musical score for 'Old Dan Tucker' consists of four staves of music in G major (one sharp) and 2/4 time. Measures 35-39 are shown. The melody is simpler, primarily using quarter and eighth notes. There are triplets indicated by a '3' over the notes in measures 35, 36, and 38. The piece ends with a final note in measure 39.

## TEN LITTLE NIGGERS.

36. Musical score for 'TEN LITTLE NIGGERS.' in G major (three sharps) and common time (C). It consists of four staves of music. The first staff begins with a treble clef and a key signature of three sharps. The melody is composed of eighth and sixteenth notes, with some rests. The second and third staves continue the melody with similar rhythmic patterns. The fourth staff concludes the piece with a final note and a double bar line.

## BONAPARTE'S GRAVE.

37. Musical score for 'BONAPARTE'S GRAVE.' in G major (three sharps) and common time (C). It consists of three staves of music. The first staff begins with a treble clef and a key signature of three sharps. The melody is composed of eighth and sixteenth notes. The second staff continues the melody and includes a repeat sign. The third staff concludes the piece with a final note and a double bar line.

## PIZZICATO POLKA.

38. Musical score for 'PIZZICATO POLKA.' in G major (three sharps) and 2/4 time. It consists of six staves of music. The first staff begins with a treble clef and a key signature of three sharps. The melody is composed of eighth and sixteenth notes. The second staff continues the melody. The third staff includes a repeat sign and a double bar line. The fourth staff continues the melody. The fifth staff includes a double bar line and a repeat sign. The sixth staff concludes the piece with a final note and a double bar line. A handwritten annotation '7th Pos. Barre.' is written above the third staff.

## WEEL MAY THE KEEL ROW.



## GRANNY WILL YOUR DOG BITE? Jig.



## JIM ALONG JOSEY.



## BULLY FOR YOU. Jig.



## MY PRETTY JANE:

*Moderato.*

43.

## JOLLY DOG'S POLKA Slap Bang.

44.

## THE BELL GOES ARINGING FOR SARAH.

45.

## ON YONDER ROCK RECLINING.

46. Musical score for 'ON YONDER ROCK RECLINING.' in G major (three sharps) and 6/8 time. It consists of three staves. The first staff has a treble clef and a key signature of three sharps. The second staff has a treble clef and a key signature of three sharps, with a '8th Pos.' marking above it. The third staff has a treble clef and a key signature of three sharps. The music features a mix of eighth and sixteenth notes, with some rests and a final double bar line.

## CHAMPAGNE CHARLEY.

47. Musical score for 'CHAMPAGNE CHARLEY.' in G major (three sharps) and 2/4 time. It consists of four staves. The first staff has a treble clef and a key signature of three sharps, with 'Allegro' written above it. The second staff has a treble clef and a key signature of three sharps, with a '3' marking above it. The third staff has a treble clef and a key signature of three sharps, with a '3' marking above it. The fourth staff has a treble clef and a key signature of three sharps, with a '1 3' marking above it. The music features a mix of eighth and sixteenth notes, with some rests and a final double bar line.

## LIBERTY SONG FROM PURITANI.

48. Musical score for 'LIBERTY SONG FROM PURITANI.' in G major (three sharps) and common time (C). It consists of four staves. The first staff has a treble clef and a key signature of three sharps. The second staff has a treble clef and a key signature of three sharps. The third staff has a treble clef and a key signature of three sharps. The fourth staff has a treble clef and a key signature of three sharps, with a '3' marking above it. The music features a mix of eighth and sixteenth notes, with some rests and a final double bar line.



## WALK IN JOE.

49. Musical notation for 'WALK IN JOE.' consisting of three staves in treble clef, key of D major (two sharps), and 4/4 time. The melody is written on the first staff, with accompaniment on the second and third staves. The piece ends with a double bar line.

## FLOW GENTLY, SWEET AFTON.

50. *Andante.* Musical notation for 'FLOW GENTLY, SWEET AFTON.' consisting of four staves in treble clef, key of D major (two sharps), and 3/4 time. The tempo is marked 'Andante.' The melody is on the first staff, with accompaniment on the other three staves. The piece ends with a double bar line. A dynamic marking 'mf' is present on the third staff.

## ON THE BEACH AT LONG BRANCH.

51. *p* Musical notation for 'ON THE BEACH AT LONG BRANCH.' consisting of three staves in treble clef, key of D major (two sharps), and common time (C). The tempo is marked 'p' (piano). The melody is on the first staff, with accompaniment on the other two staves. The piece ends with a double bar line. A dynamic marking 'Fine.' is present on the second staff, and 'D. C. al Fine.' is written below the third staff.

## HAND ORGAN HORNPIPE.

52. Musical notation for 'HAND ORGAN HORNPIPE.' consisting of four staves in treble clef, key of D major (two sharps), and common time (C). The melody is on the first staff, with accompaniment on the other three staves. The piece ends with a double bar line. A triplet marking '3' is present on the first staff.

## DEAREST MAE.

53. Musical notation for 'Dearest Mae' in G major (one sharp) and 2/4 time. It consists of two staves. The first staff contains a melody of eighth and sixteenth notes. The second staff contains a bass line with some chords and rests.

## LUCY LONG.

54. Musical notation for 'Lucy Long' in G major (one sharp) and 2/4 time. It consists of three staves. The first staff contains a melody. The second and third staves contain a bass line with chords and rests.

## HOPE WALTZ.

55. Musical notation for 'Hope Waltz' in G major (one sharp) and 3/4 time. It consists of three staves. The first staff contains a melody. The second and third staves contain a bass line with chords and rests.

## AS GOOD AS GOLD.

56. Musical notation for 'As Good as Gold' in G major (one sharp) and 2/4 time. It consists of four staves. The first three staves contain a melody. The fourth staff is labeled 'Chorus.' and contains a different melody.

*Chorus.*

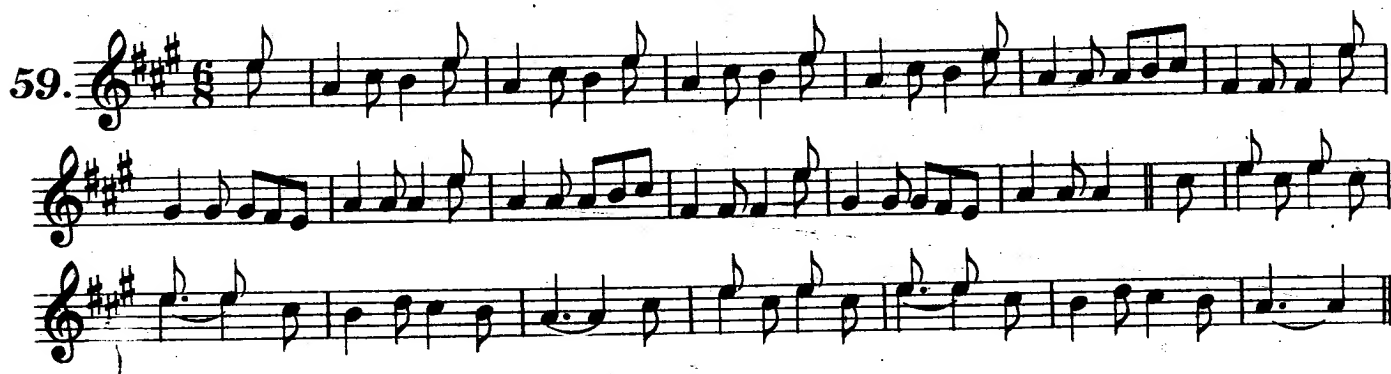
## MAN IN THE MOON.



## ARKANSAS TRAVELLER.



## SHIFT THE SCENES.



## ON THE ROAD TO BRIGHTON.



## JUBA JIG.

61. 

## AN OLD STAGER.

62. 

## ENGLISH DANCE.

63. 

## WALK AROUND.

64. Musical notation for 'WALK AROUND.' in G major (one sharp) and 2/4 time. It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is composed of eighth and quarter notes, with some measures containing beamed sixteenth notes. The second and third staves continue the melody and include some rests and eighth notes.

## GERMAN WALTZ.

65. Musical notation for 'GERMAN WALTZ.' in G major (one sharp) and 3/8 time. It consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is composed of eighth and quarter notes, with some measures containing beamed sixteenth notes. The second and third staves continue the melody and include some rests and eighth notes. The fourth staff concludes the piece with a double bar line.

## FRED WILSON'S CLOG.

66. Musical notation for 'FRED WILSON'S CLOG.' in G major (one sharp) and common time (C). It consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of eighth and quarter notes, with some measures containing beamed sixteenth notes. The second and third staves continue the melody and include some rests and eighth notes. The fourth and fifth staves conclude the piece with a double bar line. The notation includes first and second endings, and triplets are marked with a '3' over the notes.

*D. C.*

## WHAT A PAIN IVE GOT.



## KILLARNEY.



## PUT YOUR SHOULDER TO THE WHEEL.



## BOLD PRIVATEER.



## JUBA DIS, JUBA DAT.



## HER BRIGHT SMILE.



## ROBIN ADAIR.



## CARNIVAL OF VENICE.



## PADDLE YOUR OWN CANOE.





THE BAND BEGINS TO PLAY.

43

76.

8th Pos.

I'M GETTING A BIG BOY NOW.

77.

SWEET BYE AND BYE.

78.

Chorus.

## WHEN THE CORN IS WAVING, ANNIE.

79. Musical score for 'When the Corn is Waving, Annie.' in G major (two sharps) and common time. It consists of four staves of music. The melody is primarily in the first staff, with accompaniment in the other three. The piece ends with a double bar line.

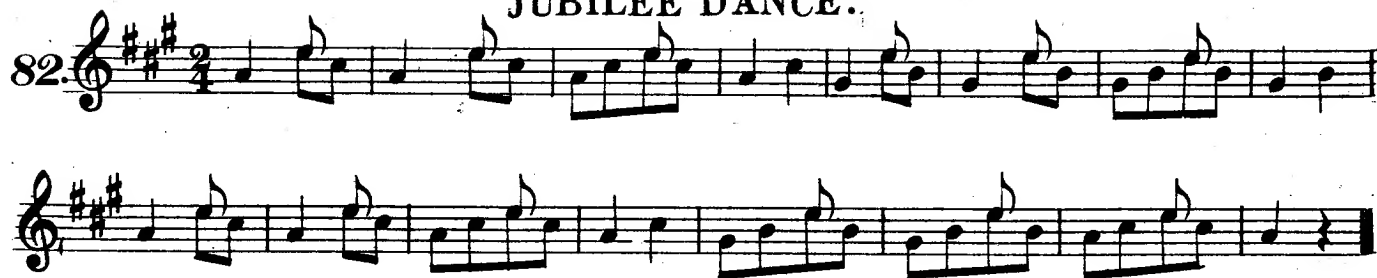
## LAUTERBACH WALTZ.

80. Musical score for 'Lauterbach Waltz.' in G major (two sharps) and 3/4 time. It consists of four staves of music. The melody is in the first staff, with accompaniment in the other three. The piece ends with a double bar line.

## Allegretto ARIA. LA DONNA E MOBILE. (Rigoletto.)

81. Musical score for 'Allegretto ARIA. La Donna e Mobile. (Rigoletto.)' in G major (two sharps) and 3/8 time. It consists of four staves of music. The melody is in the first staff, with accompaniment in the other three. The piece ends with a double bar line. The word 'cres' is written at the end of the fourth staff.

## JUBILEE DANCE.



## CROW HORNPIPE.



## Air from "ROBERT LE DIABLE."

(Guitar Style March movement.)



## HUNTER'S CHORUS.

85.

Musical score for Hunter's Chorus, measure 85. The staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody consists of eighth and sixteenth notes, with some rests and repeat signs. The measure ends with a double bar line and a repeat sign.

## LARDY DAH !

86.

Musical score for Lardy Dah!, measure 86. The staff is in treble clef with a key signature of two sharps (F# and C#) and a common time (C) signature. The melody consists of eighth and sixteenth notes, with some rests and repeat signs. The measure ends with a double bar line and a repeat sign.

## HOME SWEET HOME.

87. *Barre 5th*

Musical score for 'HOME SWEET HOME.' in G major (three sharps) and 2/4 time. It consists of five staves of guitar music. The first staff is labeled '87.' and has a 'Barre 5th' instruction above it. The subsequent staves also have 'Barre 5th' instructions at various points. The music features a mix of eighth and sixteenth notes, with some chords and a final measure ending with a whole note chord.

## SALLY COME UP.

88.

Musical score for 'SALLY COME UP.' in G major (three sharps) and common time (C). It consists of three staves of guitar music. The first staff is labeled '88.' and begins with a common time signature. The music is characterized by a continuous eighth-note pattern across all staves, with some rests and a final measure ending with a whole note chord.

## MEDLEY.

89.

Musical score for 'MEDLEY.' in G major (three sharps) and 2/4 time. It consists of three staves of guitar music. The first staff is labeled '89.' and begins with a 2/4 time signature. The music features a mix of eighth and sixteenth notes, with some chords and a final measure ending with a whole note chord. There are some fingerings indicated by numbers 1, 2, 3, and 4.

## LOUIS XIII.

90. Musical score for Louis XIII. (90) in G major (three sharps) and common time (C). It consists of three staves. The first staff begins with a treble clef and a key signature of three sharps. The music features a mix of eighth and sixteenth notes, with some rests and a repeat sign in the middle of the first staff.

## WALTZ.

91 Musical score for Waltz (91) in G major (three sharps) and 3/4 time. It consists of four staves. The first staff begins with a treble clef and a key signature of three sharps. The music features a mix of eighth and sixteenth notes, with some rests and a repeat sign in the middle of the first staff. The piece ends with a double bar line and a repeat sign. The word "Fine." is written at the end of the fourth staff, and "D.S." is written below the fourth staff.

## ST. PATRICK'S DAY. (Jig)

92. Musical score for St. Patrick's Day (Jig) (92) in G major (three sharps) and 6/8 time. It consists of five staves. The first staff begins with a treble clef and a key signature of three sharps. The music features a mix of eighth and sixteenth notes, with some rests and a repeat sign in the middle of the first staff. The piece ends with a double bar line and a repeat sign. The word "Fine." is written at the end of the fifth staff, and "D.S." is written below the fifth staff.

## WAIT FOR THE WAGON



## MERRIEST GAL THAT'S OUT.



## O CARRY ME BACK TO VIRGINIA.



## MAD. ANGOT. POLKA.



## OVER THE GARDEN WALL.



## TWICKINGHAM FERRY.





# OLD SYE'S JIG.

51

99.

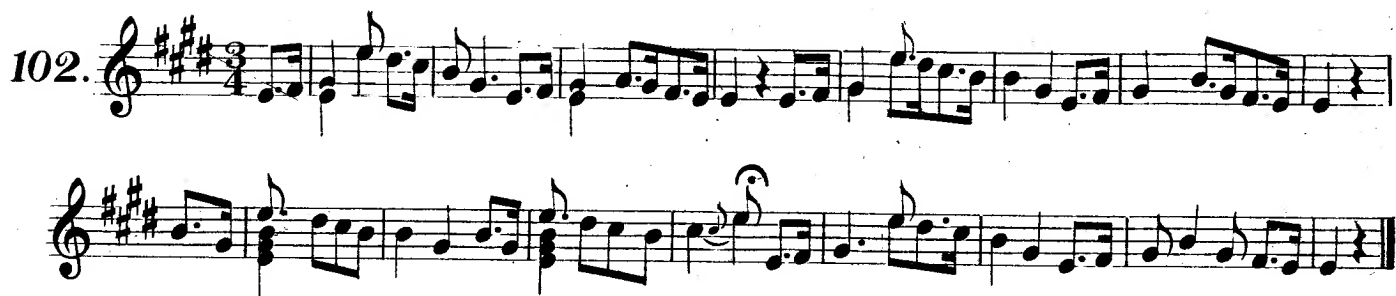
# RIP SNORTER JIG.

100.

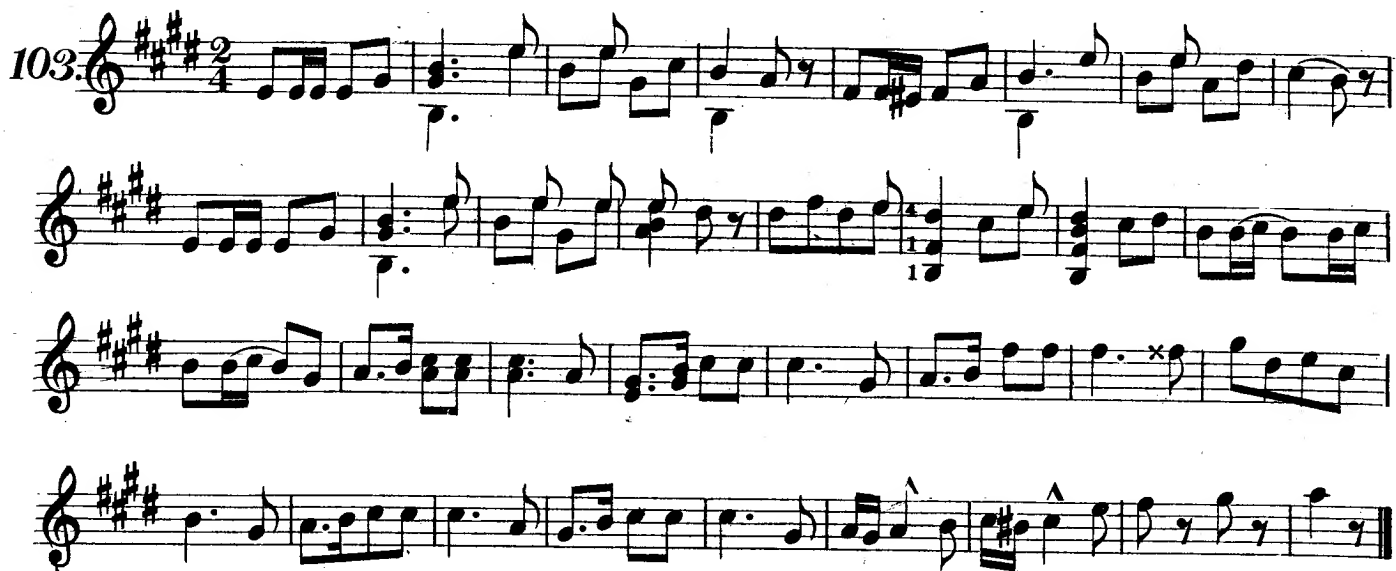
# SILVER CHIMES.

101.

## LAST ROSE OF SUMMER.



## MERRY WAR MARCH.



## LIVELY TWINS REEL.



## THE CAMPBELLS ARE COMING.

105. Musical notation for 'THE CAMPBELLS ARE COMING.' in 6/8 time, key of D major. It consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The melody is composed of eighth and sixteenth notes. The second and third staves provide harmonic accompaniment with chords and moving lines.

## TARA'S HALL.

106. Musical notation for 'TARA'S HALL.' in common time (C), key of D major. It consists of three staves. The first staff features a melody with dotted rhythms and eighth notes. The second and third staves contain block chords and moving bass lines.

## MC CLOUD'S REEL.

107. Musical notation for 'MC CLOUD'S REEL.' in common time (C), key of D major. It consists of three staves. The first staff has a continuous eighth-note melody. The second and third staves provide accompaniment with chords and eighth-note patterns.

## CLOG HORNPIPE.

108. Musical notation for 'CLOG HORNPIPE.' in 2/4 time, key of D major. It consists of four staves. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The notation includes numerous fingerings (1, 2, 3, 4) and accents. Above the first staff, the text '5th pos. Barre.' is written. Above the second staff, '10 Pos.' is written. Above the third staff, '10 Pos.' is written. Above the fourth staff, '10 Pos.' is written. The piece is a complex hornpipe with many triplets and sixteenth-note runs.

## VIRGINIA REEL.

109.

*Fine.*

## SAILING.

110.

## KINGDOM'S COMING.

111.

Chorus.

This musical score is for the hymn 'KINGDOM'S COMING.' It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is D major (two sharps) and the time signature is 2/4. The score consists of five staves. The first four staves are for the vocal parts, and the fifth staff is for the piano accompaniment. The music features a mix of eighth and sixteenth notes, with some rests. A 'Chorus.' marking is placed above the fourth staff.

## BLUE ALSATIAN MOUNTAINS.

112.

cresc.

This musical score is for the hymn 'BLUE ALSATIAN MOUNTAINS.' It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is D major (two sharps) and the time signature is 2/4. The score consists of seven staves. The first six staves are for the vocal parts, and the seventh staff is for the piano accompaniment. The music features a mix of eighth and sixteenth notes, with some rests. A 'cresc.' marking is placed below the seventh staff.

## FISHERMAN'S DAUGHTER.

113. Musical notation for 'FISHERMAN'S DAUGHTER' in G major, 4/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single line. The second and third staves continue the melody. The piece ends with a double bar line and a repeat sign.

*D. C.*

## IT'S NICE TO BE A FATHER.

114. Musical notation for 'IT'S NICE TO BE A FATHER' in G major, 4/4 time. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single line. The second and third staves continue the melody. The piece ends with a double bar line and a repeat sign.

## FISHERS' HORNPIPE.

115. Musical notation for 'FISHERS' HORNPIPE' in G major, 2/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a single line. The second and third staves continue the melody. The fourth staff continues the melody and ends with a double bar line and a repeat sign. Above the third staff, there is a dashed line with the text '7th B.' written above it.

# SOON THE BRIDE.

57

(Olivette.)

116.

NO SIR?

117.

# TORPEDO AND THE WHALE.

(Olivette.)

118.

## FATINITZA MARCH.

119. 

OLD FOLKS AT HOME. (Swanee River.)

120. 

OH FRED TELL'EM TO STOP.

121. 

*Chorus.*



MONEY MUSK. "HIGHLAND FLING."

59



LAMPLIGHTER'S HORNPIPE.



DEVIL'S DREAM.



IN THE GLOAMING.



## IRISH WASHERWOMAN.

*Tune the 4th to B.*

126. Musical notation for 'IRISH WASHERWOMAN' in G major (three sharps) and 6/8 time. It consists of three staves. The first staff begins with the number 126. The second staff has a '7th Pos' marking above it. The piece ends with a double bar line and repeat dots.

## Air from "GRAND DUCHESSE".

127. Musical notation for 'Air from "GRAND DUCHESSE"' in G major (three sharps) and 2/4 time. It consists of three staves. The first staff begins with the number 127. The piece ends with a double bar line and repeat dots.

## BARCUS REEL.

128. Musical notation for 'BARCUS REEL' in G major (three sharps) and 2/4 time. It consists of six staves. The first staff begins with the number 128. The piece ends with a double bar line and repeat dots.

# DIXIE.

61

129.

Musical score for Dixie, measures 129-133. The score is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It features a series of eighth and sixteenth notes, with dynamic markings 'f' and 'ff' and various articulation marks like accents and slurs.

# BOCCACCIO MARCH.

130.

Musical score for Boccaccio March, measures 130-139. The score is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time (C) signature. It includes various musical notations such as eighth notes, quarter notes, and slurs, with first and second endings marked.

## LANCASHIRE LASS.

131. Musical notation for 'LANCASHIRE LASS.' in G major (three sharps) and 6/8 time. It consists of four staves of music. The melody is written on the first staff, with accompaniment on the subsequent three staves. The piece ends with a double bar line.

## RANK AND FILE MARCH.

132. Musical notation for 'RANK AND FILE MARCH.' in G major (three sharps) and common time (C). It consists of eight staves of music. The first four staves contain the main melody and accompaniment. The fifth staff begins a section marked 'TRIO.' and 'Fine.' in a new key signature of D major (two sharps). The final two staves continue the music, ending with a double bar line and the initials 'D.C.' (Da Capo).

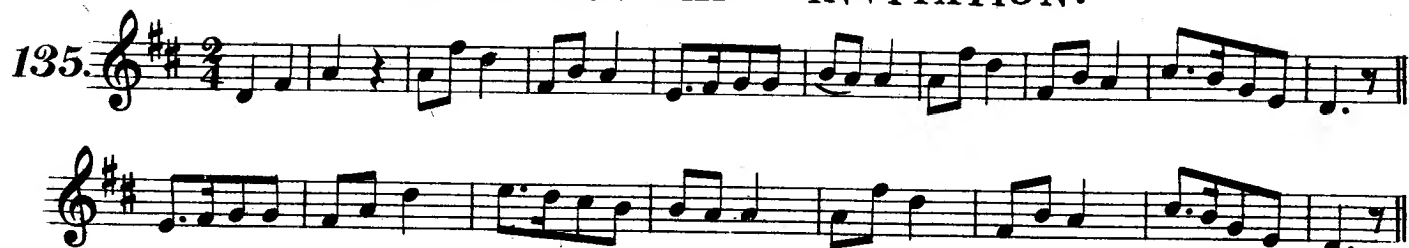
## BIRD IN HAND POLKA.



## TURKISH REVEILLE.



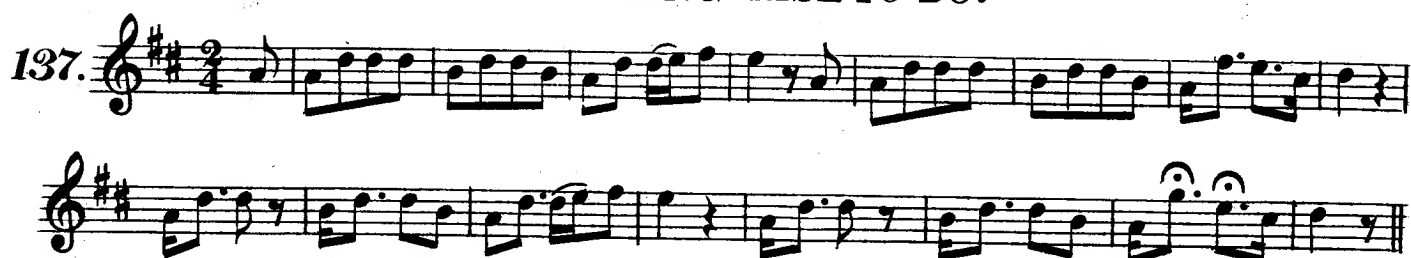
## MOUNTAIN MAID'S INVITATION.



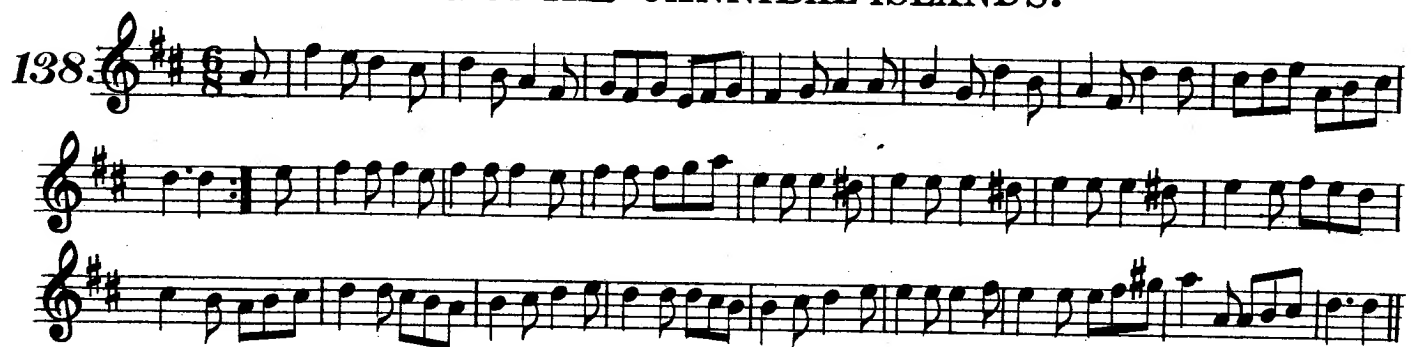
## BRYAN O'LYNN.



## I'VE NOTHING ELSE TO DO.



## KING OF THE CANNIBAL ISLANDS.



## FOREST OF BONDI.



## THE EXILE OF ERIN.

140. Musical notation for 'THE EXILE OF ERIN.' in treble clef, key of D major (two sharps), common time (C). The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is written in a single line. The second and third staves continue the melody. The piece ends with a double bar line and repeat dots.

## NEW CENTURY HORNPIPE.

141. Musical notation for 'NEW CENTURY HORNPIPE.' in treble clef, key of D major (two sharps), common time (C). The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is written in a single line. The second and third staves continue the melody. The piece ends with a double bar line and repeat dots.

## NORAH, THE PRIDE OF KILDARE.

142. Musical notation for 'NORAH, THE PRIDE OF KILDARE.' in treble clef, key of D major (two sharps), 6/8 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The melody is written in a single line. The second and third staves continue the melody. The piece ends with a double bar line and repeat dots.

## THE CELEBRATED OPERA REEL.

143.

Four staves of music in treble clef, key of D major (two sharps), and common time (C). The first staff begins with a treble clef and a key signature of two sharps. The music consists of eighth and sixteenth notes, with some triplets. The piece ends with a double bar line and repeat dots.

## STRIKE THE CYMBALS.

144.

Four staves of music in treble clef, key of D major (two sharps), and 2/4 time. The first staff begins with a treble clef and a key signature of two sharps. The music features eighth and sixteenth notes, with some rests. The piece ends with a double bar line and repeat dots. The word "Fine" is written below the third staff, and "D.C." is written below the fourth staff.

## HUNTSMAN'S HORNPIPE.

145.

Four staves of music in treble clef, key of D major (two sharps), and 2/4 time. The first staff begins with a treble clef and a key signature of two sharps. The music consists of eighth and sixteenth notes, with some triplets. The piece ends with a double bar line and repeat dots.



## LAND O THE LEAL.



## HOW CAN I LEAVE THEE



## FLARE UP REEL.



## COME, COME, SOLDIERS COME.



## MAGGIE LAUDER.



## NOT FOR JOSEPH.



## OFF SHE GOES.



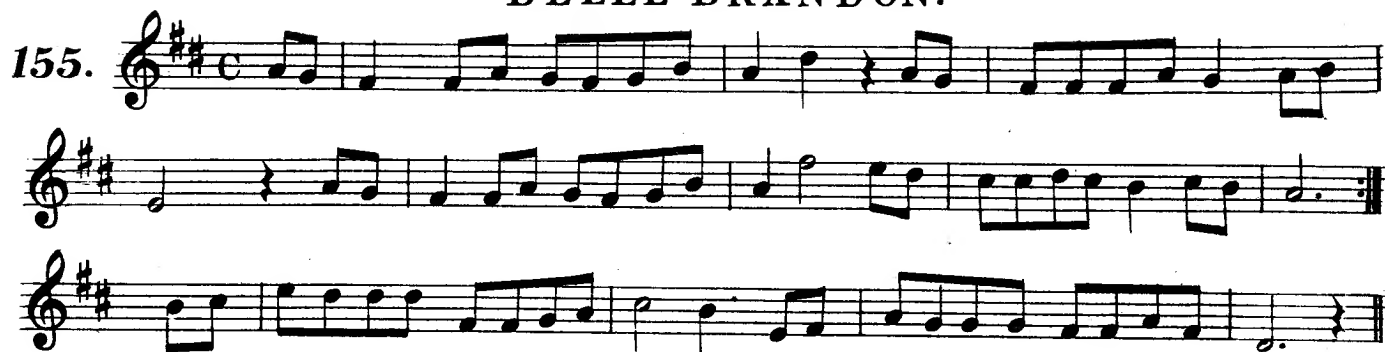
## LITTLE JUDY'S REEL.



## JOHNNY SANDS.



## BELLE BRANDON.



## REEL OF TULLOCH.



## HIGHLAND MARY.



## THE BLACK BIRD.



## TWILIGHT.



## TATTHUR JACK WALSH.



## CHINESE DANCE.



## HASTE TO THE WEDDING.



## LIVERPOOL HORNPIPE.



NO, NE'ER CAN THY HOME BE MINE .

71

*Andte*



MISS WARRENDER OF LOCHENDS . A Strathspey.



FINNEGAN'S WAKE .



RUSTIC REEL.



ALL THE BLUE BONNETS OVER THE BORDER.



## KITTY OF COLERAINE.

169. Musical notation for 'KITTY OF COLERAINE' in G major, 6/8 time. It consists of two staves. The first staff ends with a double bar line and the word 'Fine.' The second staff ends with a double bar line and the word 'D.C.'.

## KATE KEARNEY.

170. Musical notation for 'KATE KEARNEY' in G major, 6/8 time. It consists of three staves. The first staff ends with a double bar line. The second staff ends with a double bar line. The third staff ends with a double bar line.

## WIND THAT SHAKES THE BARLEY.

171. Musical notation for 'WIND THAT SHAKES THE BARLEY' in G major, 2/4 time. It consists of three staves. The first staff ends with a double bar line. The second staff ends with a double bar line. The third staff ends with a double bar line.

## GO TO THE DEVIL AND SHAKE YOURSELF.

172. Musical notation for 'GO TO THE DEVIL AND SHAKE YOURSELF' in G major, 6/8 time. It consists of three staves. The first staff ends with a double bar line. The second staff ends with a double bar line. The third staff ends with a double bar line.

## MISS BROWN'S REEL.

173. Musical notation for 'MISS BROWN'S REEL' in G major, 2/4 time. It consists of three staves. The first staff has a triplet of eighth notes marked with a '3'. The second staff ends with a double bar line. The third staff has a triplet of eighth notes marked with a '3' and ends with a double bar line.

# DOG AND GUN.

73



# KINLOCK.



# THEN YOU'LL REMEMBER ME.

*Bohemian Girl.*



# CINCINNATI HORNPIPE.



# CALEDONIAN MARCH.



## THE IRISH WEDDING.

179. 

THOU ART GANE AWA FRAE ME MARY.

180. 

MARCH IN THE BATTLE OF PRAGUE.

181. 

GEN. SCOTT'S MARCH.

182. 





## CAMPTOWN RACES.



## SOLDIERS' JOY.



## DUKE OF KENT'S MARCH.



## PARTING LONG AGO.



# WELLER'S REEL.

77

191.

# RACKETTY JACK.

192.

# NORMA MARCH.

Tempo di Marcia.

193.

## BACK SIDE OF ALBANY.

194. Musical notation for 'Back Side of Albany' in treble clef, key of D major (two sharps), and 2/4 time. The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes. The second staff continues the melody, featuring a repeat sign in the middle. The third staff concludes the piece with a double bar line.

## ZIG-ZAG CLOG DANCE.

195. Musical notation for 'Zig-Zag Clog Dance' in treble clef, key of D major (two sharps), and common time (C). The piece consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The melody is composed of eighth and sixteenth notes. The second staff continues the melody, featuring a repeat sign and some notes with accents. The third staff concludes the piece with a double bar line.

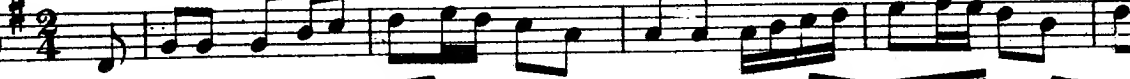
## TITUS MARCH.

196. Musical notation for 'Titus March' in treble clef, key of D major (two sharps), and common time (C). The piece consists of five staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The melody is composed of eighth and sixteenth notes, with many triplets indicated by a '3' over the notes. The second staff continues the melody, featuring a repeat sign and more triplets. The third staff continues the melody with triplets. The fourth staff continues the melody with triplets. The fifth staff concludes the piece with a double bar line and some notes with triplets. At the bottom of the fifth staff, there are some small numbers: '3', '1', '2', '3', '4', '2', '0'.

**COAL BLACK ROSE.**

197. 

## GUMBO CHAFF.

198. 

**MY LODGING IS ON THE COLD GROUND.**

**Andante.**

199. 

**GIRL I LEFT BEHIND ME.**

**Allegro.**

Allegro.

200.

The image shows the final three measures of a musical piece. The tempo is marked 'Allegro.' and the measure number '200.' is written at the beginning of the first staff. The music is in 2/4 time with a key signature of one sharp (F#). The first staff contains measures 198 and 199, ending with a double bar line. The second and third staves contain measure 200, which concludes with a final double bar line and repeat dots.

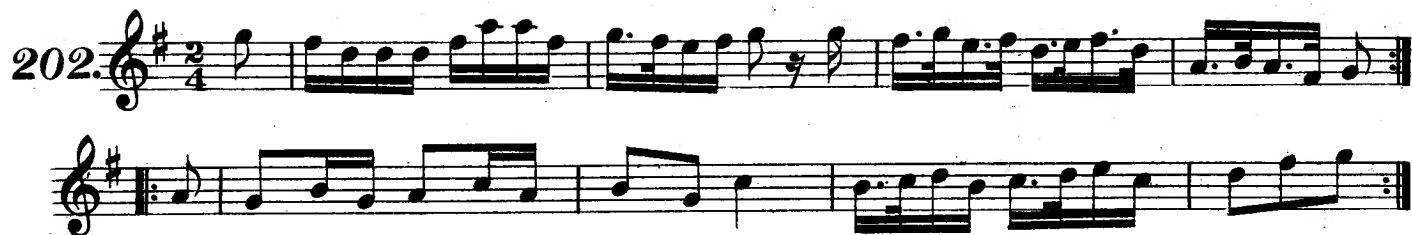
## UNCLE SAM'S FARM.

**Moderato.**

201. *Moderato.*

The image shows a musical exercise numbered 201, marked 'Moderato.' It consists of three staves of music. The first staff begins with a treble clef and a common time signature (C). The second and third staves also begin with a treble clef but do not have a time signature. All three staves are in the key of G major, indicated by a single sharp (F#) on the first line. The music is written in a single system and ends with repeat signs on each staff. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

## JIM CROW.



## ROSA LEE.



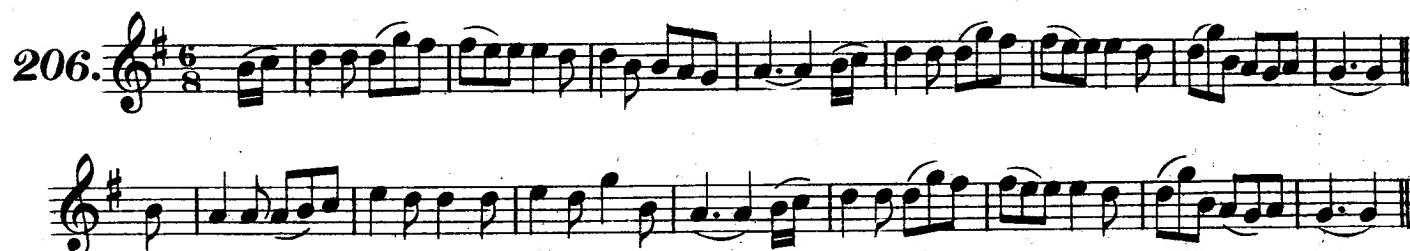
## OLD KING CROW.



## WHAT CAN THE MATTER BE.



## 'TIS SAID THAT ABSENCE CONQUERS LOVE.



## THE ROCKY ROAD TO DUBLIN.



## MARY OF ARGYLE.



## LIFE LET US CHERISH.



## THE COLLEEN BAWN.



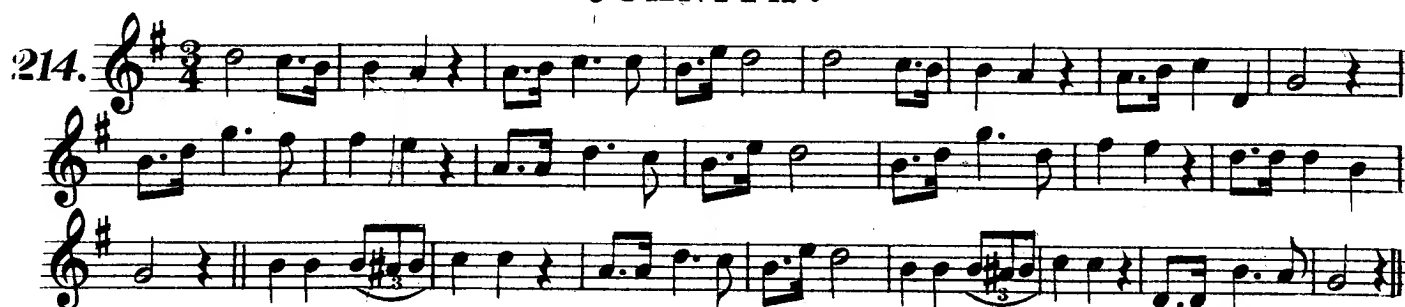
## FLEE AS A BIRD.



## WHAT A LOAD.



## JUANITA.



## SPONE IT OUT.

*(Beggar Student.)*

## SPRING AND AUTUMN.



## FLAG HORNPIPE.

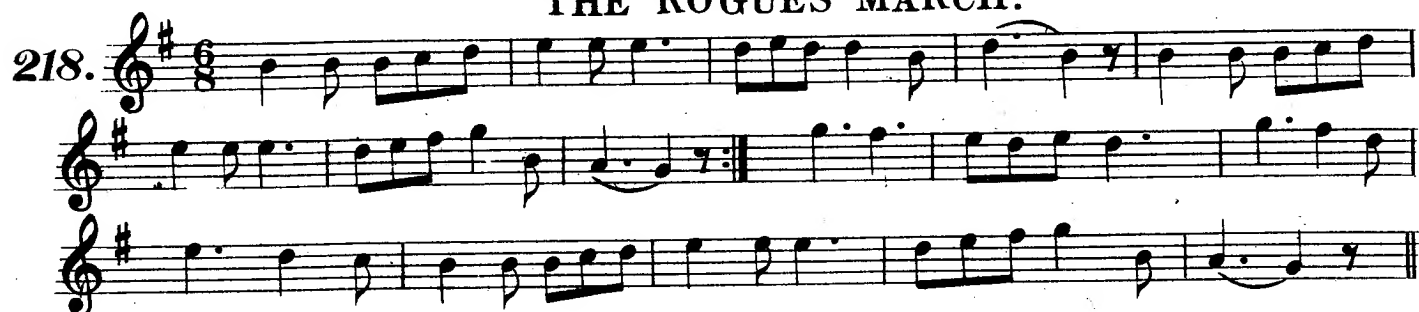




## SUCH A GETTING UP STAIRS.



## THE ROGUE'S MARCH.



## NINETY - FIVE.



## TEMPEST.



## WHOLE HOG OR NONE.



## MY HEART AND LUTE

222. Musical notation for 'MY HEART AND LUTE' in 2/4 time, key of D major. The first staff ends with a double bar line and the word 'Fine.' The second staff ends with a double bar line and the initials 'D.C.'.

## DOUGLAS TENDER AND TRUE.

223. Musical notation for 'DOUGLAS TENDER AND TRUE.' in 6/8 time, key of D major. The piece consists of two staves of music.

JOHNNY M'GILL;  
or Come under my Plaidie

224. Musical notation for 'JOHNNY M'GILL; or Come under my Plaidie' in 6/8 time, key of D major. The piece consists of three staves of music.

## MARY MORRISON.

225. Musical notation for 'MARY MORRISON.' in common time, key of D major. The piece consists of three staves of music.

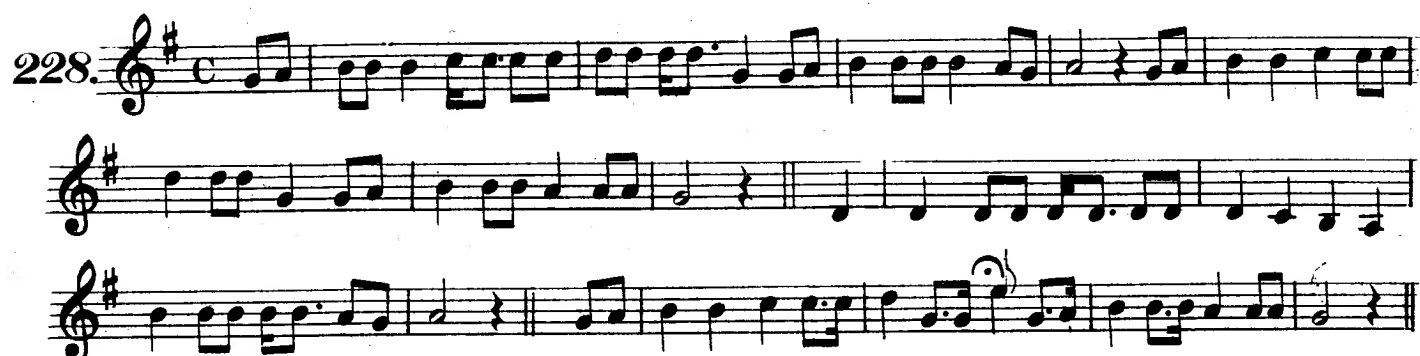
## GREEN FIELDS OF AMERICA.

226. Musical notation for 'GREEN FIELDS OF AMERICA.' in 2/4 time, key of D major. The piece consists of three staves of music.

## THE NERVE.



## MY UNCLE NED.



## TASSELS ON HER BOOTS.

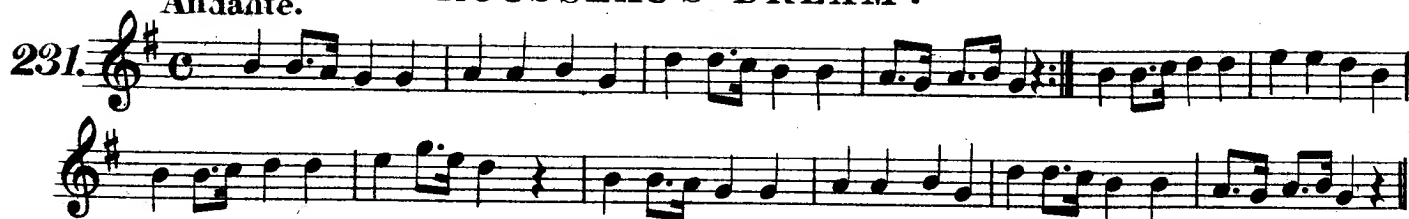


## MABEL WALTZ.



## ROUSSEAU'S DREAM.

Andante.

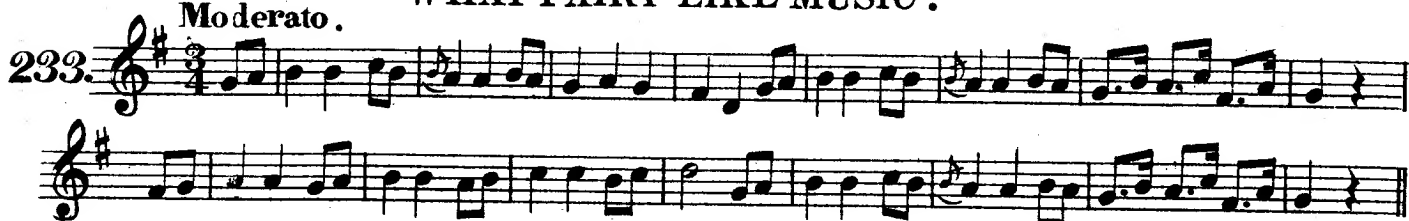


OH COME MAIDENS COME.



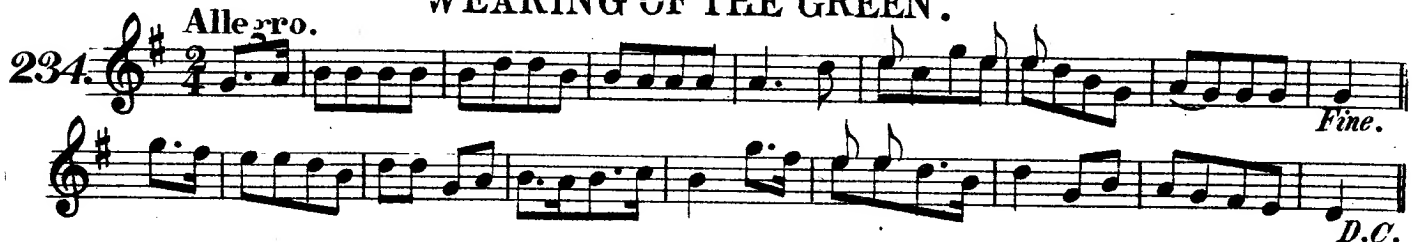
WHAT FAIRY LIKE MUSIC.

Moderato.



WEARING OF THE GREEN.

Allegro.



KITTY CLYDE.

Moderato.



# THE BONNIE BLUE FLAG.

87

236. *Allegretto*

# ROY'S WIFE.

237.

# MERRY DANCE.

238.

# I'LL NEVER GET DRUNK ANY MORE.

239.

# "HIGHLAND LADDIE," or "White Cockade"

240. *All<sup>o</sup> Moderato.*

## MORELLA'S LESSON.

241.



## CASTLES IN THE AIR.

242.



## ALWAYS GALLANT POLKA.

243.



Trio.



## SMITH'S MARCH.

Maestoso.

244. 

salutations

cannon

Fine.

## THE OLD OAKEN BUCKET

## Introduction.

*AIR.*  
Andante.*tempo comodo.**rit.*

## Andante.



7th Pos.

7th Pos.



7th Pos.

7th Pos.



7th Pos.



7th Pos.



7th Pos.

7th Pos.





## TROVATORE SELECTION.

Andante.

246. 

The musical score is written for a single melodic line on a grand staff. It begins in C major and 4/4 time. The tempo is marked 'Andante.' The score consists of 10 staves. The first staff is marked with the number 246. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets and slurs throughout the piece. The key signature changes to D major in the fifth staff. The score ends with a double bar line and a fermata on the final note.

## POLKA MILITAIRE.

247.

This musical score is for measures 247 through 256 of a piece titled 'POLKA MILITAIRE'. The music is written for a single melodic line on a treble clef staff. The key signature consists of three sharps (F#, C#, G#), and the time signature is 2/4. The piece begins with a forte (f) dynamic marking. The melody is characterized by a driving, rhythmic pattern of eighth and sixteenth notes, with frequent use of beamed sixteenth notes to create a sense of rapid motion. There are several accents (^) placed over specific notes throughout the piece. The score includes various musical notations such as slurs, ties, and repeat signs. The final measure (256) concludes with a double bar line and a final cadence. The page number '247.' is printed at the beginning of the first staff.

## POLKA MILITAIRE. Concluded.

Marcato.

248.

*Pomposo.*


8


8


## LANCER'S QUADRILLE

249.

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1.  *D.C.*

2.  *D.C.*

3.  *D.C.*

4

5

*D. C.*

*D. C.*

## SPANISH FANDANGO.

*Tune the Fourth string to B.*

250.

Bar 5th. Open. Bar 7th. Open.

Bar 4th. Bar 5th. Bar 7th.

Har 12th. Har 7th. Har 5th.

Har 12th. Har 7th. Har 12th.

## FIRST LOVE REDOWA.

251. A musical score for a piece titled 'First Love Redowa'. The score is written on 11 staves, each beginning with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 2/4. The music features a variety of notes, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piece concludes with a double bar line and repeat dots.

## POLKA.

252. 



## SECRET LOVE GAVOTTE.

Moderato.

253. The musical score is written for a single melodic line in treble clef, with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked 'Moderato.' at the beginning. The piece consists of ten staves of music. The first staff begins with the number '253.' and a treble clef. The music features a mix of eighth and sixteenth notes, often beamed together. There are several repeat signs and first/second endings. Specific performance instructions are placed above certain staves: 'un poco allegro.' above the fourth staff, '7th Pos. 6th Pos. 5 B.' above the fifth staff, '6 P. 5 B.' above the sixth staff, 'poco rall.' above the seventh staff, '8th Pos.' above the eighth staff, and 'a tempo.' above the ninth staff. The piece concludes with a final staff marked '5 B.'.

*un poco allegro.*  
7th Pos. 6th Pos. 5 B.

6 P. 5 B.

*poco rall.* 11 12 14 12  
8th Pos. *a tempo.*

5 B.

*TRIO.*

5 P. 5 P.<sup>12</sup> 5 P. 5 P. 5 B. 5 B. 5 B. 5 B. 5 P. 5 P. 5 P. 5 P. 5 B. 5 B. 5 P. 12 8 9 1 9 8 P.

*FINALE.*

12 12 1 12 12 7 P. 5 B.



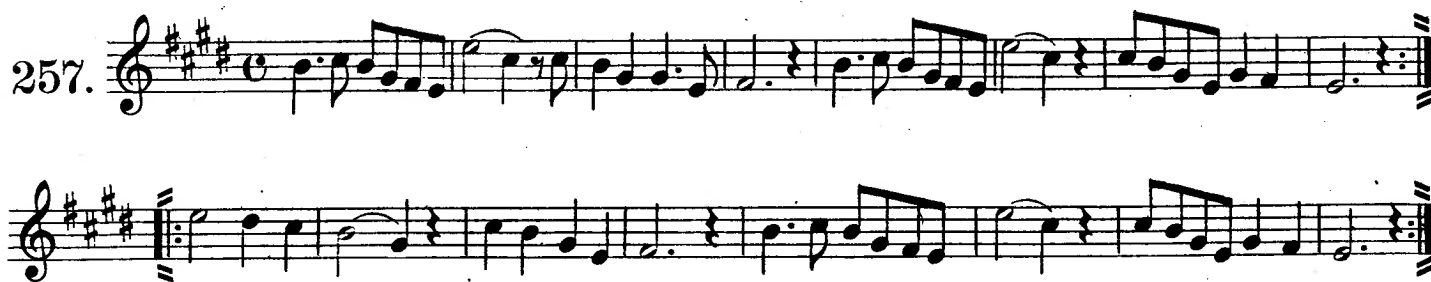
JUST BEFORE THE BATTLE MOTHER.



MY OLD KENTUCKY HOME.



BANJO SOLO "MASSA'S IN THE COLD, COLD GROUND."  
Nº 221.



LISTEN TO THE MOCKING BIRD.



OLD DOG TRAY.



## A STARRY NIGHT FOR A RAMBLE.

Voice

I like a game, at  
Talk a bout your  
I like to take my  
Some will choose ve-

Banjo

Croquet or bowling on the green, I like a lit-tle boat-ing to  
bath-ing or stroling on the sands, By some un-seen ver-ran-dah where  
sweet-heart of course you would said he, And soft-ly whis-per in her ear how  
lo-cipede and others take a drive, And some will set and mope at home half  
pull a-against the stream; But of all the games that I love best to fill me with de-  
gen-tle zeph-yr fans, Or roll-ing home in the morn-ing boys and ve-ry near-ly  
dear-ly I love you, And when you pic-ture to yourselves the scenes of such de-  
dead and half a live, And some will choose a steam boat and oth-ers e-ven  
-light, I like to take a ram-ble up-on a star-ry night.  
tight, Could ne-ver beat a ram-ble up-on a star-ry night.  
-light, You'll want to take a ram-ble up-on a star-ry night.  
fight, But I'll en-joy my ram-ble up-on a star-ry night.

Chorus.

A star-ry night for a ram-ble, In a flow'-ry dell, Tho' the bush and  
bram-ble, Kiss and ne-ver tell

## NAUGHTY CLARA.

Voice.

My head's in a whirl through a sweet lit - tle  
 Her hair is as bright as the sweet sun - light  
 Oh what can I do where can I go to

Banjo.

girl; Her sweet lit - tle name is Cla - ra,  
 light, Her cheek as fair as the dawn - ing,  
 to, For this haugh - - ty, naugh - - - ty fair one,

There ne'er was a maid such a dear lit - tle  
 But to speak of her love to my own lit - tle  
 If I take her a rose she turns up her

jade, There ne'er was a la - - dy. fair - er  
 dove, Is sure to set her. yawn - - ing  
 nose, And says she ne'er could. bear me

But she's such a tease; that I ne - ver can  
 I swear by her eyes, I swear by the  
 And if we go out there's a bother a -

please, And quite a harm'd I'm get - ting,  
 skies, I swear by the stars a - bove me,  
 - bout, Her taking my arm when walk ing,

She nev - er seems right from morning till  
 But she doesn't care for the more I  
 And in between whiles up - on others she

night Un - less she is co - quetting  
 swear The more she does 'nt love me  
 smiles And with them will be talking

Oh naugh-ty naugh -ty Cla - - ra how can you serve me so I'll

go to De - me - ra - ra if you tell me to go I'll

climb up all the moun - tain's I'll swim o'er all the seas If

you will on - ly love me dear I'll do just what you please

## WHEN THE SWALLOWS HOMEWARD FLY.

BANJO ACC.

No 222.

Voice.

Banjo.

When the  
When the  
O, poor

swal - - lows home - ward fly ,      When the ro - - ses scattered  
white swan south - ward roves,      There to seek the or - ange  
heart!      what'er be - fall,      There is rest for thee, and

lie ,      When from nei - ther hill nor dale      Chants the  
groves,      When the red tints of the west      Prove the  
all,      That on earth which fades a - way,      Comes a

silv - ry night      in - gale      In these words,  
sun has gone      to rest      In these words,      my bleed-ing  
gain in bright      ar - ray      In these words,

heart      Would to thee      its grief im - part;



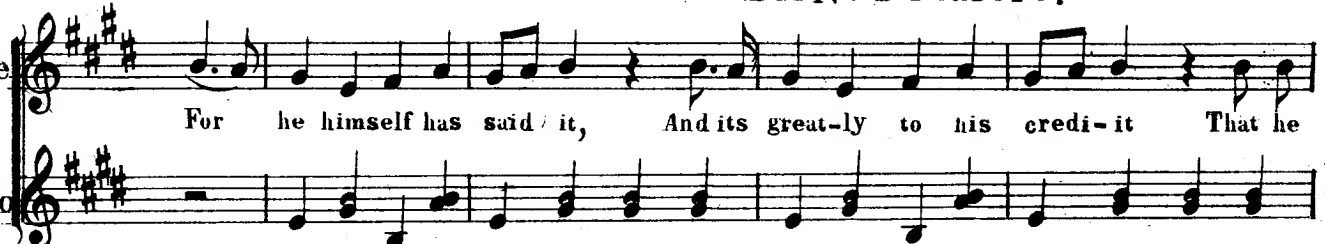
Shall we ev - er meet a -


- gain, Part - ing ah! part - - ing,

part - ing is pain, Part - - ing ah!

part - - ing, part - ing is pain

## HE IS AN ENGLISH MAN. Pinafore.

Voice    
 For he himself has said it, And its great-ly to his credi-it That he

Banjo 


*Sing Chorus after every verse.*

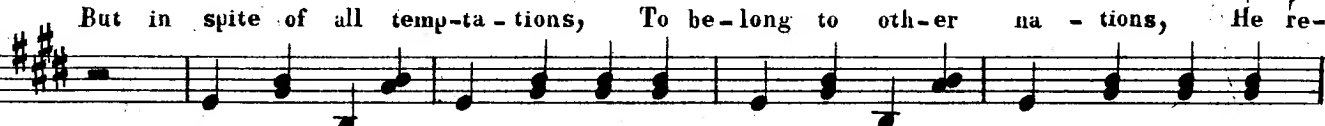
   
 is an English-man, That he is an English-man For he might have been a Roosian, A



   
 French or Turk or Proosian, Or per-haps I-tal-i-an, Or per haps I-tal-i-an, *Cho.*

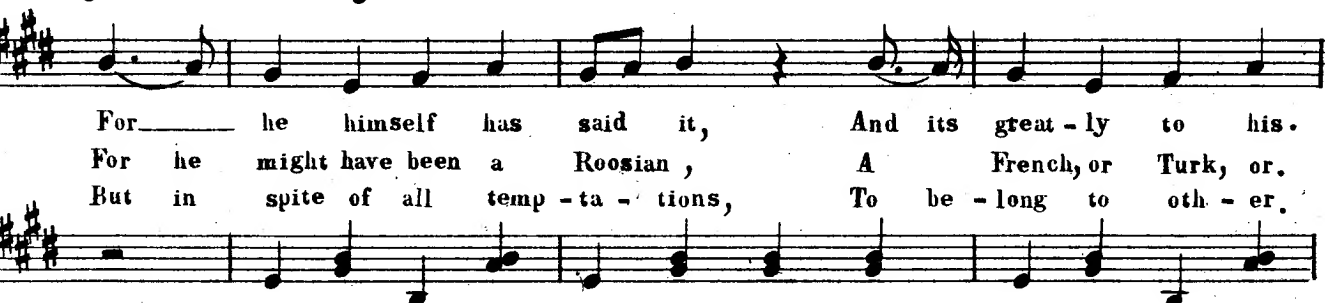


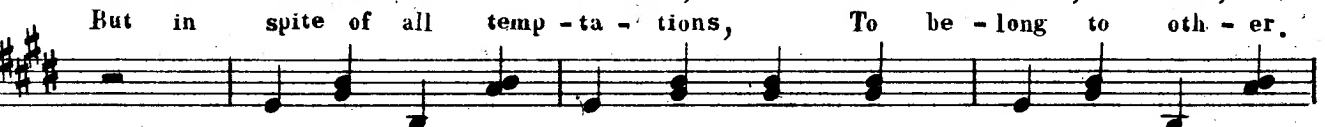
   
 But in spite of all temp-ta-tions, To be-long to oth-er na-tions, He re-

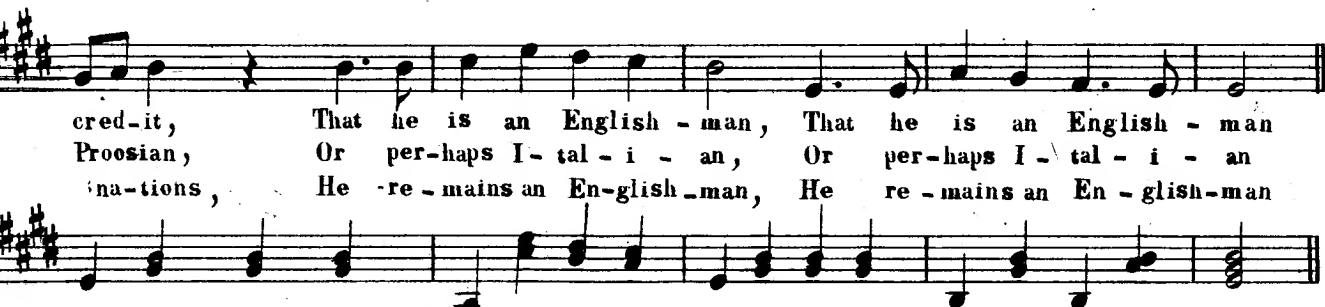



   
 -mains an Eng-lish man He re-mains an Eng - - - lish man *Cho.*



   
 For he himself has said it, And its great-ly to his.   
 For he might have been a Roosian, A French, or Turk, or.   
 But in spite of all temp-ta-tions, To be-long to oth-er.



   
 cred-it, That he is an English-man, That he is an English-man   
 Proosian, Or per-haps I-tal-i-an, Or per-haps I-tal-i-an   
 na-tions, He-re-mains an En-glish-man, He re-mains an En-glish-man



# LARDY DAH.

109

Banjo.

Voice.

Let me in - troduce a fel - lah lar - dy

Banjo.

dah! lar - dy dah A fel - lah who's a swell, ah, lar - dy

dah! Tho' small the cash he drew, yet The

week he strug gles thro' it, For he knows the way to do the lar - dy

dah! lar - dy dah! For he knows the way to do the lar - dy dah! ———

# 110 Chorus.

He wears a pen - ny flow - er in his coat lar - dy da! And a

pen - ny pa - per col - lar round his throat, lardy dah In his hand a pen - ny stick in his

tooth a pen - ny pick And a pen - ny in his pock - et lar - dy

dy! lar - dy dah! And a pen - ny in his pock - et la - dy dah!

2. He is something in an office, lardy dah! lardy dah!  
And he quite the city toff is, lardy dah!  
He cuts a swell so fine, oh!  
He quite forgets to dine, oh!  
For he blows in all his "Rino, lardy dah! lardy dah!"  
For he blows in all his "Rino, lardy dah!"

3. When he's been out over night, ah lardy dah! lardy dah!  
His luncheon's very slight, ah lardy dah!  
His Paris diamonds cle - ah,  
Look indeed a little quee - ah,  
With his sandwich and his be - ah, lardy dah! lardy dah!

2463-106 With his sandwich and his be - ah, lardy dah!

4. His shirt is very "tricky," lardy dah lardy dah  
Its a pair of cuffs and dickey lardy dah  
His boots are patent leather,  
But they never stand wet weather,  
For they're glued together lardy dah lardy dah  
They are glued together lard dah!

5. His chain is true a snide 'un, lardy dah lardy dah  
And his watch an oreide 'un, lardy dah!  
And if hair oil were abolished,  
This swell would be demolished,  
For his hat would not be polished, lardy dah lardy dah  
For his hat would not be polished, lardy dah!

# "Under the Double Eagle"

Banjo Solo.

MARCH.

J. F. WAGNER, Op. 159.

arr. by E. H. FREY.

The musical score is written for a Banjo Solo and a Trio. It begins with a Banjo Solo section, marked with a forte (*f*) dynamic. The music features various rhythmic patterns, including triplets and slurs. The Trio section begins with a 3rd Position (*3rd Pos.*) marking and a piano (*p*) dynamic. The score includes several position markings: 10th Pos., 9th Pos., 5th Pos., and 3rd Pos. The music concludes with a *D. C. al* marking.

# "Vienna Swallows."

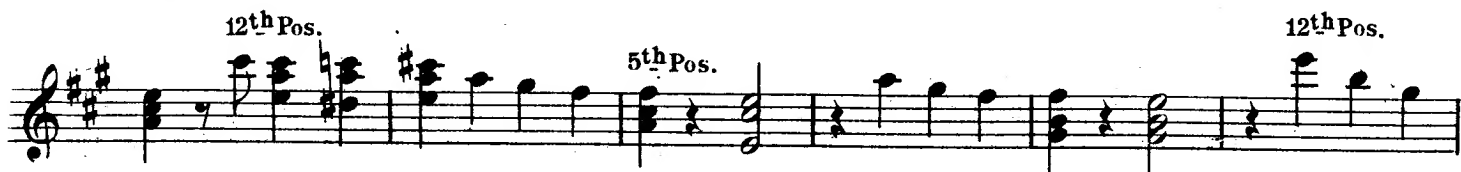
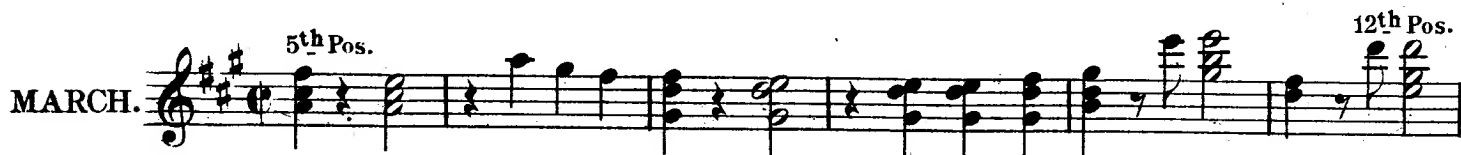
(WIENER SCHWALBEN)

Banjo Solo.

MARCH.

L. SCHLÖGEL.

arr. by Brooks &amp; Denton.



Fine.



D.C.al Fine.

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